

1903 March 25

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# THE BURRITT COLLECTION

RARE HISTORICAL BLUE CHINA  
ANTIQUE CHINESE PORCELAINS  
EXCEEDINGLY SCARCE ETCHINGS AND PRINTS

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK

64315923

# CATALOGUE

OF

*Among the best known Collections in this Country and is remarkable  
for the fine condition of the specimens which include  
many proof pieces of rare subjects  
in brilliant blues*

**ANTIQUE CHINESE PORCELAINS**

AND

**SCARCE ETCHINGS AND PRINTS**

COLLECTED DURING THE LAST THIRTY YEARS BY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY  
ORDER OF THE EXECUTRIX

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY

Press of J. J. Little & Co., Astor Place, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

**GEMS IN ANTIQUE CHINESE  
PORCELAINS  
RARE HISTORICAL BLUE CHINA**

FIRST AFTERNOON'S SALE  
WEDNESDAY, MARCH 25TH  
AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3 o'CLOCK

CABINET GEMS IN ANTIQUE CHINESE  
PORCELAINS

1—BOWL.

With straight sides; old decorated Satsuma. Branch of peonies and symbols in finely combined colors and gilding. Incised band underneath the glaze.

*Diameter, 5 inches.*

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE NO. 330.

2—SAUCER.

Kaga porcelain, clear white texture. Decoration in gold and *bleu de Nankin*. Outer surface coated with coral-red glaze.

3—WINE CUP.

Kaga porcelain, clear white texture. Fine decoration in gold over a coral-red glaze. Six-character mark in blue. Dated, 1810.

4—TEAPOT: K'ANGHSI (1662-1722).

Clear white porcelain. Decoration of sceptre head scrolls and detached blossoms in fine underglaze blue.

5—MANDARIN TEAPOT.

Seventeenth century. Pure white porcelain. Four-panel decoration of flowers and fruits in bright enamel colors, gold ground, with pencilled trellis patterns.

6—TEAPOT: K'ANGHSI (1662-1722).

Clear white, hard paste invested with a mirror-black glaze of iridescent quality. Shows slight traces of decoration in gold.

7—HELMET-SHAPED PITCHER.

White, hard paste. Decoration of birds, butterflies and sprays of flowers in bright enamels.

8—INCENSE BURNER.

Clear white porcelain. Decoration of Chinese characters in black and seal marks in coral red. Carved teakwood stand.

*Diameter, 4 inches.*

9—SMALL EGGSHELL BOWL: CHIA CHING (1796-1882).

Delicate decoration in pistache green and rose red, of sprays of flowers; within, the *shou* character surrounded by five bats, all in coral red. Seal mark on the foot.

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE No. 285.

10—"RICE GRAINS" COUPE.

Globular-shaped, clear white porcelain, with pierced design filled in with opaque enamel in imitation of "rice grain." Bleu de Nankin border round foot and shoulder. Carved teakwood stand and carved ivory cover.

*Diameter, 4½ inches.*

11—SAUCER.

Clear white porcelain of thin texture, coated with a translucent, iridescent glaze of pale yellow, and decorated with Howo birds and cloud forms in deep cobalt blue. Six-character mark of Ch'êng-hua, 1465-1487.

*Diameter, 6½ inches.*

12—SUPERB SMALL EGGSHELL BOWL: YUNG-LO (1403-1424).

Flat, conical form, with six indentations in the rim. In the bottom, etched in transparent paste, are the four-character marks, Yung-lo-nien-chi, and surrounding are various symbols, also etched in the transparent paste. The inscriptions can be deciphered with ease only in strong sunlight, when it becomes perfectly legible. A very rare gem. Has carved ivory stand.

*Diameter, 3½ inches.*

13—MINIATURE VASE: CH'IEN-LUNG (1736-1795).

Bottle-shaped; invested with mustard-yellow iridescent glaze over a pronounced crackle. Carved teakwood stand.

*Height, 3½ inches.*

14—MINIATURE VASE: CH'IEN-LUNG (1736-1795).

Oviform bottle-shaped; invested with a "mirror-black" glaze of fine, even texture. Carved teakwood stand.

*Height, 2½ inches.*

15—BOTTLE-SHAPED VASE.

Long neck, and bulbous mouth; enamelled with a transparent yellow glaze. Six-character mark of Chia-Ching. Carved teakwood stand.

*Height, 4 inches.*

16—SMALL VASE: K'ANGHSI (1662-1722).

Bottle-shaped, thick porcelain. Body coated with a pale celadon glaze and the neck in "ashes of roses" color. Carved teakwood stand.

*Height, 4½ inches.*

17—SMALL COUPE: CH'IEN-LUNG (1736-1795).

Flat, circular shape, covered with a soft white iridescent glaze which is minutely crackled throughout. Carved teakwood stand and perforated silver cover.

*Diameter, 3½ inches.*

18—SMALL SAUCER: CH'IEN-LUNG (1736-1795).

Eggshell porcelain, covered with a pale green, pellucid glaze of celadon type. Delicate decoration in slight relief in the paste of various symbols and border of palmettes. Seal mark pencilled in cobalt blue. Carved teakwood stand.

*Diameter, 4½ inches.*

19—VASE.

In the form of Kylin, coated with a peacock blue running glaze.

*Height, 6 inches.*

20—TEA JAR.

Undecorated old Satsuma. Seal mark of Kenzan. 1663-1743.

*Height, 4 inches.*

21—INCENSE JAR: K'ANGHSI (1662-1722).

Brown crackle texture. Four-panel decoration of branches of plum blossoms and pine carved in low relief. Carved teakwood stand.

*Height, 3 inches.*

22—SMALL SUNG COUPE.

Oviform, coated with a fine *clair de lune* glaze, with pronounced crackle. Carved teakwood stand.

*Height, 2 inches.*

23—SUNG COUPE.

Oviform, thick texture with dragon ornament carved in bold relief. Coated with a *clair de lune* glaze which thickens at the foot. Marked with a purple splash. Carved teakwood stand.

*Height, 4 inches.*

24—TRIPOD INCENSE JAR: CH'IEN-LUNG (1736-1795).

Coated with a thick blue splash glaze. Elephant head ornament for handle. Decorated ivory lid.

*Height, 4 inches.*

25—SUNG DISH.

Coated with a fine *clair de lune* glaze, which thickens underneath at foot. Pronounced crackle throughout. Carved teakwood stand.

*Height, 7 inches.*

26—BOWL: CH'IEN-LUNG (1736-1795).

Fine gray glaze, invested with a network of minute crackle.

*Diameter, 7 inches.*

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE NO. 504.

27—CELADON BOWL: CH'EN-LUNG (1736-1795).

Sonorous texture. Decoration of peony scrolls and a band of palmettes carved in low relief in the paste and covered with a pellucid glaze of sea-green celadon. Carved teakwood stand.

*Diameter, 6 inches.*

28—CAFÉ AU LAIT BOWL: K'ANGHSI (1662-1722).

Dense texture. Fine iridescent glaze, invested with a network of bold crackle.

*Diameter, 6 inches.*

29—PEACH-SHAPED DISH: CH'EN-LUNG (1736-1795).

White, hard paste. Coated with a red and purple flambé glaze. Bat symbol in relief.

*Length, 7 inches.*

30—FLAMBE BOWL: CH'EN-LUNG (1736-1795).

Dense porcelain. Coated with a thick, heavy glaze; purple-red shading to turquoise blue.

*Diameter, 8 inches.*

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE No. 42.

31—FLAMBÉ INCENSE JAR: YUNG CHÊNG (1723-1735).

Low, circular form. Clear white hard paste, which is invested with a fine glaze of purple-red. Seal mark incised underneath the foot. Has metal cylinder, lacquered lid and carved teakwood stand.

*Diameter, 7 inches.*

32—LOW COUPE: CH'EN-LUNG (1736-1795).

White, hard paste. Invested with a monochrome glaze of rose-pink; within, robin's egg blue. Has carved teakwood stand.

*Diameter, 5 inches.*

33—SUPERB, ROSE-BACK SAUCER: YUNG CHÊNG (1723-1735).

Pure white eggshell porcelain. Decoration within of branch of blossoms and bird in delicate enamel colors. Outer edge invested with a fine glaze of rose-pink souffle. Six-character mark pencilled in cobalt blue underneath foot.

*Diameter, 6½ inches.*

34—EGGSHELL PLATE.

With graceful decoration of dragons and fire symbols embodied in the glaze. The decoration, in pale transparent enamels, of a figure of a Chinese poet and attendant, belongs to a later period than the saucer itself. A verse in Chinese character in black on the foot, with seal marks in red.

*Diameter, 8 inches.*

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE NO. 469.

35—CORAL-RED PLATE: K'ANGHSI (1662-1722).

Clear white porcelain. Invested with a coral-red glaze of fine quality. The edge is defined by a rim of white. Ring mark in cobalt blue underneath the foot. Has finely carved teakwood stand.

*Diameter, 8¼ inches.*

36—LANG-YAO PLATE.

Of finished technique. Invested with a fine monochrome glaze of ox blood type. The foot is rice color with a brown crackle. Has fine teakwood stand.

*Diameter, 10 inches.*

37—SMALL VASE: CH'ien-lung (1736-1795).

Quadrilateral. White, hard paste. Enameled with a mottled glaze to represent agate. Carved teakwood stand.

*Height, 5½ inches.*

38—BOTTLE-SHAPED VASE: K'ANGHSI (1662-1722).

Coated with a mottled glaze of dark blue and white to represent snake skin. Carved teakwood stand.

*Height, 6½ inches.*

39—BOTTLE-SHAPED VASE: YUNG CHÊNG (1722-1735).

Invested with a turquoise and brown glaze. Incised seal mark on the foot. Carved teakwood stand.

*Height, 6 inches.*

FROM THE CHARLES A. DANA COLLECTION, CATALOGUE NO. 20.

40—OLD ORIBE BOTTLE.

Graceful shape. Dark brown glaze with metallic spots. Teakwood stand.

*Height, 9 inches.*

41—GOURD-SHAPED VASE.

Dense texture. Enamelled with a translucent glaze of *café au lait*, and invested with a network of bold crackle. Carved teakwood stand.

*Height, 5½ inches.*

42—SMALL VASE: YUNG CHÊNG (1723-1735).

Bottle-shaped. Coated with a monochrome glaze of brilliant mazarine blue. Carved teakwood stand.

*Height, 5½ inches.*

43—SMALL GALLIPOT: K'ANGHSI (1662-1722).

Of finished technique. Enamelled with a monochrome glaze of reddish-brown; speckled with minute points of metallic lustrous aspect. Carved teakwood stand.

*Height, 5 inches.*

44—OVIFORM VASE: YUNG CHÊNG (1722-1733).

Of graceful form and fine texture. Invested with a pellucid monochrome glaze of pale sea-green celadon. Two butterflies ornaments carved in relief at shoulder. Carved teakwood stand.

*Height, 6½ inches.*

45—BOTTLE-SHAPED VASE.

Thin white porcelain. Enamelled with a pellucid monochrome glaze of pale apple-green. Carved teakwood stand.

*Height, 7 inches.*

46—TALL OVIFORM VASE: CH'EN-LUNG (1736-1795).

Invested with a fine *gris-perle* glaze, which is minutely crackled throughout. Has carved teakwood stand.

47—TRIPOD INCENSE BURNER: YUNG CHÊNG (1723-1735).

Of graceful form. Enamelled with a mottled tone of turquoise tint, of fine quality known as peacock green. Handles of fungus design. Carved teakwood cover.

*Height, 5 inches.*

48—SUNG VASE.

Cylindrical bottle shape. Invested with *clair de lune* glaze of greenish tint, and finely crackled throughout. Has carved teakwood stand.

*Height, 6½ inches.*

49—OVIFORM VASE: CH'EN-LUNG (1736-1795).

Clear white porcelain of thin texture. Invested with a fine monochrome glaze of coral-red. Carved teakwood stand.

*Height, 7 inches.*

50—BOTTLE-SHAPED VASE.

Of graceful form and fine texture. Covered with a pell-mell monochrome glaze of starch-blue tint. Decoration of plum tree branch and rocks outlined in dark cobalt blue. Neck rimmed with silver. Six-character mark underneath foot. Carved teakwood stand.

*Height, 8½ inches.*

51—TRIPOD INCENSE BURNER: YUNG CHÉNG (1723-1735).

Fashioned after an ancient bronze. Of pure white, hard paste. Band of Chinese characters carved in low relief in the paste underneath a glaze of exceeding purity. Has carved teakwood cover and stand of leaf design.

*Height, 4½ inches.*

52—GALLIPOT VASE.

Thin white porcelain. Covered with a monochrome glaze of *sang de boeuf*. The colors, of varied tone, pass from the ruby-red to deep crimson. Unusually fine specimen in imitation of the celebrated Lang-Yao examples. Carved teakwood stand.

*Height, 9 inches.*

53—OVIIFORM JAR: K'ANGHSI (1662-1722).

Invested with a monochrome glaze of camellia leaf-green color of iridescent lustre and minutely crackled throughout; within, metallic brown glaze. Carved cover with Cornelian ornament and finely carved stand.

*Height, 5 inches; diameter, 7 inches.*

54—BOTTLE-SHAPED VASE: CH'YEN-LUNG (1736-1795).

Graceful form. Coated with white opaque enamel glaze, which is covered with an incised diaper pattern and a decoration of floral disks in various colors of enamels. Seal mark pencilled in cobalt blue. Carved teakwood stand.

*Height, 12 inches.*

55—BOTTLE-SHAPED VASE: K'ANGHSI (1662-1735).

Clear white, hard paste. With elaborate decoration of flying bats and cloud forms pencilled in peach-bloom tint underneath the glaze. Carved teakwood stand.

*Height, 12 inches.*

56—HAWTHORNE GINGER JAR: K'ANGHSI (1662-1722).

Globular form. Ground of opaque mazarine blue, with markings to represent the cracking of ice. Clusters of prunus blossoms in white reserve. Carved teakwood cover and stand.

*Height, 9 inches.*

57—BOTTLE-SHAPED VASE: K'ANGHSI (1662-1722).

White porcelain. With bold decoration of branches of fruit and flowers in dark peach tint.

*Height, 14 inches.*

58—BOTTLE-SHAPED VASE: K'ANGHSI (1662-1722).

Globular body, with tall tubular neck. Invested with a turquoise blue enamel of finely crackled texture and mottled greenish tone—the typical “peacock green” of the Chinese. Carved teakwood stand.

*Height, 15 inches.*

59—BOTTLE-SHAPED VASE: CH'ien-lung (1736-1795).

Globular body, with slender cylindrical neck. Enamelled with a brilliant flambé glaze of pink, dark red and purple tones. Underneath the foot coated with a pale celadon glaze. Carved teakwood stand.

*Height, 14½ inches.*

60—MASSIVE CELADON PLATE: EARLY MING.

Of great weight and density. Floral scrolls and other designs incised within and on outer border, and a ferruginous ring beneath.

*Diameter, 20 inches.*

**EXCEEDINGLY FINE BLUE DECORATED  
AMERICAN HISTORICAL PLATES AND  
OTHER ANTIQUE CHINA**

**NEW YORK**

50  
*42* 61—OLD STAFFORDSHIRE PLATE.

Decoration in deep blue. "Alms House, New York."  
By W. C. Wall.

*Diameter, 10 inches.*

45  
*51* 62—OLD STAFFORDSHIRE PLATE.

Decoration in light and dark blue. "City Hotel, New York."

*Diameter, 8½ inches.*

*53* 50 63—OLD STAFFORDSHIRE PLATE.

Decoration in sepia. "Ruins of Merchants' Exchange."  
"The Great Fire of the City of New York."

*Diameter, 9 inches.*

*11* 64—OLD STAFFORDSHIRE PLATE.

Decoration in black. "Battery, etc., New York." Jackson.

*Diameter, 8 inches.*

*40* 65—OLD STAFFORDSHIRE PLATE.

Decoration in black. "City Hall, New York." Jackson.

*Diameter, 10 inches.*

*27* 50 66—OLD STAFFORDSHIRE PLATE.

Decoration in rich blue. "Park Theatre, New York."

*Diameter, 10 inches.*

*30* 67—OLD STAFFORDSHIRE PLATE.

Deep form. Decoration in very dark blue. "Park Theatre, New York."

*Diameter, 10 inches.*

*27* 50 68—OLD STAFFORDSHIRE PLATE.

Decoration in light and dark blue. "City Hall, New York." Ridgeway.

*Diameter, 10 inches.*

*42* 50 69—SMALL OLD STAFFORDSHIRE PLATE.

Decoration in light and dark blue. "Columbia College."

*Diameter, 7½ inches.*

*70* 70—SMALL OLD STAFFORDSHIRE PLATE.

Decoration in dark blue. "Columbia College."

*Diameter, 7½ inches.*

*45* 71—Two SMALL OLD STAFFORDSHIRE PLATES.

Decoration in rich dark blue. "Battery, New York."

*Diameter, 7 inches.*

*16* 72—SMALL OLD STAFFORDSHIRE PLATE.

Decoration in brilliant blue. "City Hall, New York." By Stubbs.

*Diameter, 6¾ inches.*

*17*  
73—MINIATURE PLATE.

Decoration in dark blue. Shell border. "Castle Garden,  
New York." By Wood.

*Diameter, 3½ inches.*

*17*  
74—MINIATURE PLATE.

Decoration in dark blue. Festoon border. "Castle Gar-  
den, New York." By Wood.

*Diameter, 3½ inches.*

*210*  
75—SMALL OLD STAFFORDSHIRE PLATE.

Decoration in dark blue. "St. Paul's Church, New  
York." By Stevenson.

*Diameter, 6 inches.*

*625*  
76—OLD STAFFORDSHIRE PLATTER.

Decoration in dark blue. "Columbia College."

*8 inches by 5 inches.*

*290*  
77—LARGE OLD STAFFORDSHIRE PLATTER.

Decoration in light and dark blue. "New York, from  
Brooklyn Heights." By W. G. Wall.

*17 inches by 12 inches.*

*40*  
78—LARGE OLD STAFFORDSHIRE PLATTER.

Decoration in rich light and dark blue. "Alms House,  
New York." By Ridgeway.

*17 inches by 13 inches.*

## **PHILADELPHIA**

*17*  
79—SMALL OLD STAFFORDSHIRE PLATE.

Decoration in pink. "Girard's Bank, Philadelphia."  
Jacksons.

*Diameter, 6 inches.*

*9*  
80—OLD STAFFORDSHIRE PLATE.

Decoration in purple. “The Water Works, Philadelphia.” Jacksons.

*17* *50*  
*Diameter, 9 inches.*

81—OLD STAFFORDSHIRE PLATE.

Decoration in dark blue. “Dam and Water Works, Philadelphia.” (Side-wheel steamboat.)

*Diameter, 10 inches.*

*32* *50*  
82—OLD STAFFORDSHIRE PLATE.

Deep form. Decoration in rich dark blue. “United States Hotel, Philadelphia.”

*Diameter, 10 inches.*

*30*  
83—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. “Water Works, Philadelphia.”

*Diameter, 10 inches.*

*22* *50*  
84—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. “The Dam and Water Works, Philadelphia.” (Stern-wheel steamboat.)

*Diameter, 10 inches.*

*25*  
85—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. “The Dam and Water Works, Philadelphia.” (Side-wheel steamboat.)

*Diameter, 10 inches.*

*25*  
86—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. “Bank of the United States, Philadelphia.” By Stubbs.

*Diameter, 10 inches.*

*7*  
87—OLD STAFFORDSHIRE PLATE.

Decoration in light blue. "Fairmount, near Philadelphia." By Stubbs.

*Diameter, 10 inches.*

*7*  
88—OLD STAFFORDSHIRE PLATE.

Decoration in light blue. "Fairmount, near Philadelphia." By Stubbs.

*Diameter, 10 inches.*

*5*  
89—OLD STAFFORDSHIRE PLATE.

*22*  
Deep form. Decoration in dark blue. "Dr. Staughton's Church, Philadelphia." By Ridgeway.

*Diameter, 8½ inches.*

*13*  
90—OLD STAFFORDSHIRE PLATE.

Decoration in light blue. "Philadelphia Library." By Ridgeway.

*Diameter, 8 inches.*

*10*  
91—OLD STAFFORDSHIRE PLATE.

Decoration in brilliant blue. "Upper Ferry Bridge, Philadelphia." By Stubbs.

*Diameter, 8 inches.*

*15*  
92—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich blue. "Fairmount, near Philadelphia." By Stubbs.

*21 inches by 18 inches.*

## BOSTON

*21*  
93—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in rich blue. "Insane Hospital, Boston." By Ridgeway.

*Diameter, 7 inches.*

*20* 94—PLATE, OLD STAFFORDSHIRE.

Decoration in dark blue. "Boston Hospital." By Stevenson.

*Diameter, 9 inches.*

*12* 95—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Boston Hospital." By Stevenson.

*Diameter, 9 inches.*

*16* 96—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. "Boston Hospital." By Stevenson.

*Diameter, 9 inches.*

*17* 97—OLD STAFFORDSHIRE PLATE.

Decoration in rich dark blue. "Nahant Hotel, near Boston." By Stubbs.

*Diameter, 8½ inches.*

*21* 98—MINIATURE PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "Boston State House." By Rogers.

*Diameter, 3 inches.*

*23* 99—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in dark blue. "Athenæum, Boston." By Ridgeway.

*Diameter, 6 inches.*

*32* 100—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in rose pink. "Hancock House, Boston." By Jackson.

*Diameter, 8 inches.*

101—OLD STAFFORDSHIRE PLATE.

Decoration in light blue. "Boston State House."  
(Chaise.) By Rogers.

*Diameter, 8 inches.*

102—OLD STAFFORDSHIRE PLATE.

16  
, b  
Decoration in rich light blue. "Boston State House."  
(Chaise.) By Rogers.

*Diameter, 10 inches.*

103—OLD STAFFORDSHIRE PLATE.

25  
Decoration in rich light blue. "Boston State House."  
(Cows.)

*Diameter, 10 inches.*

104—OLD STAFFORDSHIRE PLATE.

16  
Deep form. Decoration in rich light blue. "Octagon  
Church, Boston." By Ridgeway.

*Diameter, 10 inches.*

105—PLATTER, OLD STAFFORDSHIRE.

40  
Decoration in rich blue. "State House, Boston."

*12 inches by 14½ inches.*

106—LARGE PLATTER, OLD STAFFORDSHIRE.

35  
Decoration in rich blue. Flower borders. "Boston State  
House. By Rogers.

## *ERIE CANAL.*

107—PLATE, OLD STAFFORDSHIRE.

Ho  
Decoration in rich dark blue. "Entrance of the Erie  
Canal into the Hudson at Albany." By Clews.

*Diameter, 10 inches.*

*40*  
108—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Erie Canal. Aqueduct Bridge at Rochester." By Wood.

*Diameter, 7½ inches.*

*40*  
109—PLATE, OLD STAFFORDSHIRE.

Deep form. Decoration in dark blue. "Erie Canal. View of the Aqueduct Bridge at Little Falls."

*Diameter, 10 inches.*

*15*  
110—OLD STAFFORDSHIRE PLATE.

Decoration in pink. Lace border. "Erie Canal at Buffalo."

*Diameter, 10 inches.*

*37*  
111—OLD STAFFORDSHIRE PLATE.

*5* Decoration in rich dark blue. "The Grand Erie Canal." "De Witt Clinton."

*Diameter, 10 inches.*

*37*  
112—OLD STAFFORDSHIRE PLATE.

*5* Decoration of rich dark blue. "Erie Canal, Utica."

*Diameter, 8½ inches.*

## *DOCTOR SYNTAX.*

*21*  
113—MINIATURE PLATE.

Decoration in dark blue. "Dr. Syntax and the Gypsy." By Clews.

*Diameter, 4¾ inches.*

*25*  
114—MINIATURE PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "The Garden Trio." By Clews.

*Diameter, 5½ inches.*

*31*  
115—MINIATURE PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Dr. Syntax and Dairy-maid." By Clews.

*Diameter, 5½ inches.*

*35*  
116—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in dark blue. "Dr. Syntax and a Blue Stocking Beauty." By Clews.

*Diameter, 6¾ inches.*

*31*  
117—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Dr. Syntax Turned Nurse." By Clews.

*Diameter, 7½ inches.*

*22*  
118—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. Incised border. "Dr. Syntax Returned from His Tour." By Clews.

*Diameter, 8½ inches.*

*32*  
119—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Dr. Syntax Reading His Tour." By Clews.

*Diameter, 8¾ inches.*

*21*  
120—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Dr. Syntax Disputing His Bill with the Landlady." By Clews.

*36*  
121—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Dr. Syntax Painting a Portrait." By Clews.

*Diameter, 10 inches.*

122—PLATE, OLD STAFFORDSHIRE.

*33*  
Decoration in rich blue. "Dr. Syntax and the Bees."  
By Clews.

*Diameter, 10 inches.*

123—PLATE, OLD STAFFORDSHIRE.

*24*  
Decoration in rich dark blue. "Dr. Syntax Star-  
gazing." By Clews.

*Diameter, 9 inches.*

124—PLATE, OLD STAFFORDSHIRE.

*27*  
Decoration in rich blue. "Dr. Syntax Taking Posse-  
sion of His Living." By Clews.

*Diameter, 10 inches.*

125—PLATE, OLD STAFFORDSHIRE.

*25*  
Decoration in rich blue. "Dr. Syntax Disputing His  
Bill with the Landlady." By Clews.

*Diameter, 10 inches..*

126—PLATE, OLD STAFFORDSHIRE.

*18*  
Deep form. Decoration in rich blue. "Dr. Syntax Mis-  
takes a Gentleman's House for an Inn." By Clews.

*Diameter, 10 inches.*

127—MINIATURE PLATE, OLD STAFFORDSHIRE.

*21*  
Decoration in rich dark blue. "Dr. Syntax and Gypsies."  
By Clews.

*Diameter, 4¾ inches.*

128—MINIATURE PLATE, OLD STAFFORDSHIRE.

*19*  
Decoration in rich dark blue. "Dr. Syntax Sketches  
Nature." By Clews.

*Diameter, 4 inches.*

129—TWO MINIATURE PLATES, OLD STAFFORDSHIRE.

34  
Decoration in rich dark blue. "Dr. Syntax Sketches Nature." By Clews.

*Diameter, 3½ inches.*

130—MINIATURE PLATE, OLD STAFFORDSHIRE.

18  
Decoration in rich blue. "Dr. Syntax and Gypsies." (Pat and Gypsies.) By Clews.

*Diameter, 3½ inches.*

131—TWO MINIATURE PLATES, OLD STAFFORDSHIRE.

30  
Decoration in rich blue. "Dr. Syntax Sketching from Nature." By Clews.

*Diameter, 3½ inches.*

132—MINIATURE PLATE, OLD STAFFORDSHIRE.

✓✓  
Decoration in rich blue. "Dr. Syntax and Robbers." (The Girl.) By Clews.

*Diameter, 3 inches.*

133—MINIATURE DISH, OLD STAFFORDSHIRE.

32  
Decoration in rich blue. "Dr. Syntax Tied to a Tree." By Clews.

*3½ inches by 4¾ inches.*

134—PLATTER, OLD STAFFORDSHIRE.

52  
5v  
Decoration in rich blue. "Dr. Syntax Copying Wit of the Window." By Clews.

*7½ inches by 10 inches.*

135—PLATTER, OLD STAFFORDSHIRE.

5v  
Decoration in rich dark blue. "Dr. Syntax Sells Grizzle." By Clews.

*10 inches by 12½ inches.*

136—PLATTER, OLD STAFFORDSHIRE.

*65* Decoration in rich dark blue. "Dr. Syntax Advertises for a Wife." By Clews.

*11 3/4 inches by 15 1/2 inches.*

137—PLATTER, OLD STAFFORDSHIRE.

*150* Decoration in rich dark blue. "Dr. Syntax's Noble Hunting Party." By Clews.

*12 1/4 inches by 16 1/4 inches.*

138—LARGE PLATTER, OLD STAFFORDSHIRE.

*190* Decoration in rich dark blue. "Dr. Syntax Amused with Pat in the Pond." By Clews.

*14 1/2 inches by 19 inches.*

139—LARGE PLATTER, OLD STAFFORDSHIRE.

*470* Decoration in rich dark blue. "Dr. Syntax, the Harvest Home." By Clews.

*17 inches by 21 1/2 inches.*

140—SMALL PLATTER, OLD STAFFORDSHIRE.

*51* Decoration in dark blue. "Dr. Syntax, Death of Punch." By Clews.

*5 1/2 inches by 9 1/2 inches.*

141—SMALL DISH, OLD STAFFORDSHIRE.

*38* Decoration in rich dark blue. "Dr. Syntax Copying Wit of the Window."

*5 inches by 7 inches.*

142—COVERED SAUCE BOAT, OLD STAFFORDSHIRE.

*21* Decoration in rich dark blue. "Dr. Syntax Bound to a Tree, and Drawing from Nature." On cover, "Dr. Syntax Pursued by a Bull." By Clews.

*5 1/2 inches by 8 1/2 inches.*

## CITY OF WASHINGTON.

### 143—SMALL PLATE, OLD STAFFORDSHIRE.

27  
Decoration in dark blue. Shell border. "White House, Washington." By Wood.

*Diameter, 5¾ inches.*

### 144—SMALL PLATE, OLD STAFFORDSHIRE.

21  
Decoration in rich dark blue. "View of Washington."

*Diameter, 8 inches.*

### 145—SMALL PLATE, OLD STAFFORDSHIRE.

14  
Decoration in rich dark blue. "The Capitol at Washington." By Wood.

*Diameter, 7½ inches.*

### 146—PLATE, OLD STAFFORDSHIRE.

21  
Decoration in rich blue. "Capitol, Washington." By Stevenson.

*Diameter, 10 inches.*

### 147—PLATE, OLD STAFFORDSHIRE.

✓ 32  
"Capitol at Washington."

*Diameter, 10 inches.*

## BALTIMORE.

### 148—SMALL PLATE, OLD STAFFORDSHIRE.

27  
Decoration in brilliant blue. "Court House, Baltimore."

*Diameter, 8½ inches.*

*23*  
149—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in rich blue. "Court House, Baltimore."

*Diameter, 8½ inches.*

*23*  
150—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. Fruit and flower border.  
"Exchange, Baltimore."

*Diameter, 10 inches.*

*27*  
151—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Baltimore and Ohio  
Railroad." (Incline.) By Wood.

*Diameter, 9 inches.*

*57*  
152—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Baltimore and Ohio  
Railroad." (Level.) By Wood.

*Diameter, 9 inches.*

SECOND AFTERNOON'S SALE  
THURSDAY, MARCH 26TH  
AT THE AMERICAN ART GALLERIES  
BEGINNING PROMPTLY AT 3 O'CLOCK

RARE HISTORICAL BLUE CHINA

*MACDONOUGH*

153—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Commodore Mac-  
Donough's Victory." By Wood.

*Diameter, 10 inches.*

154—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Commodore Mac-  
Donough's Victory." By Wood.

*Diameter, 10 inches.*

*LAFAYETTE*

155—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "East View of La Grange,  
the Residence of the Marquise Lafayette." By Wood.

*Diameter, 9 inches.*

✓ 156—PLATE, OLD STAFFORDSHIRE.

Deep form. Decoration in rich dark blue. Copper lustre edge. "La Grange, the Residence of the Marquise Lafayette." By Wood.

*Diameter, 10 inches.*

42 157—PLATE, OLD STAFFORDSHIRE.

Decoration in rich blue. "Washington and Lafayette Portraits." By Stevenson.

*Diameter, 10 inches.*

43 158—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Landing of General Lafayette at Castle Garden, New York, 16th August, 1824." By Clews.

*Diameter, 10 inches.*

35 159—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Landing of General Lafayette at Castle Garden, New York, 16th August, 1824." By Clews.

*12 inches by 17 inches.*

35 X 160—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "South-west View of La Grange, Residence of the Marquise Lafayette." By Clews.

*14 inches by 19 inches.*

## MISCELLANEOUS

30 161—SMALL PLATTER, OLD STAFFORDSHIRE.

Decoration in dark blue. "Bank of Savannah." By Ridgeway.

*8 inches by 6 inches.*

162—SMALL PLATTER, OLD STAFFORDSHIRE.

22 ✓  
50  
Ridgeway.  
Decoration in rich blue. "Charleston Exchange."

8 inches by 6 inches.

163—PLATTER, OLD STAFFORDSHIRE.

230 ✓  
Decoration in very dark blue. Perforated border. "Battle of Bunker Hill." By Stevenson.

11 inches by 8½ inches.

164—PLATTER, OLD STAFFORDSHIRE.

23  
Decoration in brilliant blue. "Stevens Mansion, Hoboken, New Jersey." By Stubbs.

11½ inches by 9 inches.

165—LARGE PLATTER, OLD STAFFORDSHIRE.

20 ✓  
Decoration in rich dark blue. "Teresa Pansa and the Messenger." By Clews.

15 inches by 11 inches.

2 ✓ 166—LARGE PLATTER, OLD STAFFORDSHIRE.

32 ✓  
Decoration in dark blue. "Vue du Temple de la Philosophie, Ermenouville."

17 inches by 14 inches.

80 ✓ 167—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Lake George, State of New York." By Wood.

16 inches by 12 inches.

42 ✓ 168—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich blue. "Mendenhall and Ferry."

17 inches by 14 inches.

*57* 50  
169—LARGE PLATTER, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "View of Pittsfield, Mass., in Winter." By Clews.

*8* 19 inches by 15 inches.

*15* 8  
170—MINIATURE PLATE, OLD STAFFORDSHIRE.

Rich dark blue. Known as "cadmus." By Wood.

*3½ inches.*

*8* 171—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Mount Vernon, Seat of General George Washington." *Gurnett*

*Diameter, 6½ inches.*

*8* 172—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in black. "Junction of the Sacandaga and Hudson Rivers."

*Diameter, 7 inches.*

*13* 173—MINIATURE PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Letters of Introduction." By Clews.

*Diameter, 3½ inches.*

*21* 174—DISH, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Mount Vernon." By Ridgeway.

*9¾ inches by 11 inches.*

*✓* 175—PLATE.

Decoration in purple and green. "American Flag."

*Diameter, 9 inches.*

*6*  
176—PLATE, OLD STAFFORDSHIRE.

Decoration in brown. "Residence of the Late Richard Jordan House, New Jersey." By J. S. & Co.

*Diameter, 10 inches.*

*9*  
177—PLATE, OLD STAFFORDSHIRE.

Decoration in light and dark blue. "Landing of Columbus." By Adams.

*Diameter, 10½ inches.*

*17*  
178—PLATE, OLD STAFFORDSHIRE.

Decoration in green. "Log Cabin, Harrison." By Ridgeway.

*Diameter, 10 inches.*

*18*  
179—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "Lovejoy, Anti-Slavery." By Stubbs.

*Diameter, 9 inches.*

*15*  
180—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "Constitution." By Stubbs.

*Diameter, 9½ inches.*

*29*  
181—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "Lovejoy, Anti-Slavery." By Stubbs.

*Diameter, 10½ inches.*

*21*  
182—PLATE, OLD STAFFORDSHIRE.

Decoration rich dark blue. "Transylvania University, Lexington." By Wood.

*Diameter, 9 inches.*

183—PLATE, OLD STAFFORDSHIRE.

26  
27

Decoration in rich dark blue. "Marine Hospital, Louisville, Ky." By Wood.

Diameter, 9 inches.

184—PLATE, OLD STAFFORDSHIRE.

8

Decoration in rich dark blue. "The Valentine, from Wilkie's Design." By Clews.

Diameter, 9 inches.

185—PLATE, OLD STAFFORDSHIRE.

15

Decoration in rich dark blue. "The Escape of the Mouse, from Wilkie's Design." By Clews.

Diameter, 10 inches.

186—PLATE, OLD STAFFORDSHIRE.

16

16  
17

Decoration in rich dark blue. "Playing at Draughts, from Wilkie's Design." By Clews.

Diameter, 10 inches.

187—PLATE, OLD STAFFORDSHIRE.

13

13  
14

Decoration in rich blue. "The Valentine, from Wilkie's Design." By Clews.

Diameter, 10 inches.

188—PLATE, OLD STAFFORDSHIRE.

17

17  
18

Decoration in rich dark blue. "Landing of the Pilgrims." By Wood.

Diameter, 10 inches.

189—PLATE, OLD STAFFORDSHIRE.

18  
18  
19

Decoration in black. "Hartford, Conn." Jackson.

Diameter, 10 inches.

190—PLATE, OLD STAFFORDSHIRE.

*18* Decoration in rich dark blue. "Pine Orchard House,  
Catskill Mountains."

*Diameter, 10 inches.*

191—PLATE, OLD STAFFORDSHIRE.

*47<sup>50</sup>* Decoration in rich blue. "Fulton's Steamboat."

*Diameter, 10 inches.*

192—PLATE, OLD STAFFORDSHIRE.

*7* Decoration in rich dark blue. "Millennium." By Clews.

*Diameter, 10 inches.*

194—PLATE, OLD STAFFORDSHIRE.

*5* Decoration in pink." "Millennium." By Clews.

*Diameter, 10 inches.*

195—PLATE, OLD STAFFORDSHIRE.

*6* Deep form. Decoration in plum color. "View near  
Fishkill, Hudson River."

*Diameter, 10 inches.*

196—SMALL PLATE, OLD STAFFORDSHIRE.

*22* Decoration in rich dark blue. "Highlands at West Point,  
Hudson River." By Wood.

*Diameter, 6½ inches.*

197—PLATE, OLD STAFFORDSHIRE.

*5* Decoration in rich pink. "View from Conway, New  
Hampshire."

*Diameter, 9 inches.*

**198—SMALL PLATE, DEEP FORM OLD STAFFORDSHIRE.**

*8*  
Decoration in deep dark blue. "View of Trenton Falls."  
By Wood.

*Diameter, 7½ inches.*

**199—SMALL PLATE, OLD STAFFORDSHIRE.**

*10*  
Decoration in deep dark blue. "View of Trenton Falls."  
By Wood.

*Diameter, 7¾ inches.*

**200—SMALL PLATE, OLD STAFFORDSHIRE.**

*18*  
Decoration in rich dark blue. "Pass in the Catskill  
Mts." By Wood.

*14*  
Decoration in rich blue. "Stevens Mansion, Moroken,  
New Jersey." By Stubbs.

*Diameter, 8 inches.*

**202—SMALL PLATE, OLD STAFFORDSHIRE.**

*21*  
Decoration in rich dark blue. "Coat of Arms, Rhode  
Island."

*Diameter, 8½ inches.*

**203—PLATE, OLD STAFFORDSHIRE.**

*14*  
Decoration in rich dark blue. "Gilpin's Mills on the  
Brandywine Creek." By Wood.

*Diameter, 9 inches.*

**204—PLATE, OLD STAFFORDSHIRE.**

*130*  
Decoration in rich dark blue. "Washington, Lafayette,  
Jefferson and Governor Clinton Portraits."

*Diameter, 10 inches.*

*17* 205—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Winter View, Pittsfield,  
Mass." By Wood.

*Diameter, 10 inches.*

*19* 206—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in dark brown. "Fort Conanicut, Rhode  
Island." Jackson.

*Diameter, 7 inches.*

*20* 207—SMALL PLATE, OLD STAFFORDSHIRE.

Decoration in dark blue. "View near Fishkill."

*Diameter, 8 inches.*

*22* 209—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "States."

*Diameter, 10 inches.*

*8* 210—PLATE, OLD STAFFORDSHIRE.

Decoration in rich brown. "William Penn's Treaty."  
By Thomas Green.

*Diameter, 9 inches.*

*5* 211—PLATE, DEEP FORM OLD STAFFORDSHIRE.

Decoration in black. "William Penn's Treaty." By  
Thomas Green.

*Diameter, 9 inches.*

*8* 212—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "William Penn's Treaty." By  
Thomas Green.

*Diameter, 9 inches.*

*14*  
213—PLATE, OLD STAFFORDSHIRE.

Decoration in rich blue. "Hobart Town, New York."  
*Diameter, 9 inches.*

*10*  
214—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Peace and Plenty." By  
Clews.  
*Diameter, 10 inches.*

*8*  
215—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Falls of Montmorenci,  
near Quebec." By Wood.  
*Diameter, 8½ inches.*

*52*  
217—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Harvard College." By  
R. S. W.  
*Diameter, 10 inches.*

*22*  
218—PLATE, OLD STAFFORDSHIRE.

Decoration in light blue. "Harvard Collection." By  
E. W. S.  
*Diameter, 10 inches.*

*21*  
219—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Union Line Steamer."  
By Wood.  
*Diameter, 10 inches.*

*✓ 34*  
220—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Union Line Steamer."  
(Chief-Justice Marshall.) By Wood.  
*Diameter, 10 inches.*

*12* 221—PLATE, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "Don Quixote and the Shepherdesses." By Clews.

*Diameter, 10 inches.*

*13* 222—PLATE, OLD STAFFORDSHIRE.

Decoration in pink. "Montevideo. Rhode Island."

*32* Decoration in rich dark blue. "Coat of Arms of South Carolina." By Mayer.

*Diameter, 7½ inches.*

*40* 224—PLATE, OLD STAFFORDSHIRE.

Decoration in dark blue. "City of Albany, State of New York." By Wood.

*Diameter, 10 inches.*

*Diameter, 10 inches.*

*45* 226—PLATE, OLD STAFFORDSHIRE.

Decoration in rich blue. "Constitution and Guerriere."

*Diameter, 10 inches.*

227—SMALL PLATTER, OLD STAFFORDSHIRE.

**SPECIMENS OF SILVER AND COPPER  
LUSTRE WARE AND MISCELLANEOUS  
OLD CHINA**

20 228—COFFEE POT.

Silver lustre. Fluted pattern.

17 230—PLATE.

Silver lustre, and decoration of floral scrolls in white  
reserve.

*Diameter, 9 inches.*

47 50 231—PITCHER.

Silver lustre. Design of conventional floral patterns in  
white reserve.

52 59 233—EIGHT CUPS AND SAUCERS.

To match the preceding. 59

234—TEA SET.

✓ 60 Silver lustre. Fluted pattern. Consists of teapot, sugar  
bowl and cream pitcher.

*15* 236—LARGE CUP AND SAUCER.

Silver lustre.

*11* *✓* 237—GOBLET.

Silver lustre.

*12* 238—PEPPER BOX.

Silver lustre. Fluted design.

*14* 239—MUSTARD POT.

Silver lustre. Fluted design.

*14* 240—SALT-CELLAR.

Silver lustre. Fluted pattern. Copper lustre lined.

*11* 241—PEPPER BOX.

Silver lustre. With branches and leaves in white reserve.

*11* 242—PICKLE LEAF, OLD STAFFORDSHIRE.

Decoration in rich blue. "Boston State House." Ridge-way.

*17* 243—PICKLE LEAF, OLD STAFFORDSHIRE.

Decoration in rich blue. Historical.

*6* 244—GRAVY BOAT, OLD STAFFORDSHIRE.

Decoration in dark blue. "Landing of Lafayette."

*17* 245—PEPPER BOX, OLD STAFFORDSHIRE.

Decoration in dark blue. Landscape and figures.

*18* 246—PEPPER BOX, OLD STAFFORDSHIRE.

Decoration in very dark blue. Landscape and cattle.

*115* 247—TEA SET, OLD STAFFORDSHIRE.

Decoration in rich dark blue. "MacDonough's Victory." Consists of teapot, sugar bowl, cream pitcher, bowl, and nine cups and saucers.

*10* 248—SAUCE TUREEN, OLD STAFFORDSHIRE.

Decoration in rich dark blue. By Clews.

*20* 249—LARGE PITCHER.

Copper lustre on blue band relief. Decoration of vases of flowers and butterfly in bright enamels.

*Height, 9 inches.*

*11* 250—PITCHER.

Copper lustre. Floral scrolls in white reserve.

*20* 251—LARGE BOWL.

Copper lustre.

*Diameter, 9 inches.*

*8* 252—PITCHER.

Copper lustre. Band of floral scrolls in pink and red enamels.

*17* 253—BOWL.

Copper lustre. Band of flowers in relief and painted with bright enamels.

*6* 254—CREAM PITCHER.

Copper lustre. Blue band.

*6*  
256—PEPPER BOX.

*9*  
Copper lustre. Blue band.

*7*  
257—MUSTARD POT.

Copper lustre. Blue band.

*34*  
258—PITCHER.

Copper lustre. Three-panel decoration: Battledore and shuttlecock.

*9 ✓ with*  
259—TWO CUPS AND SAUCERS.

Copper lustre.

*21*  
260—GOBLET.

Band of relief, flowers painted in bright enamel colors.

*10 each*  
261—TWO SMALL VASES.

Oviform, copper lustre. In blue, red and yellow enamel.  
*Height, 4½ inches.*

*6*  
262—SMALL BOWL ON FOOT.

Copper lustre. Blue band.

*60*  
263—TEA SET.

Copper lustre. Rope pattern, with relief and enamel ornamentation. Consists of two teapots, sugar bowl and cream pitcher.

*6*  
264—CREAM PITCHER.

Black basalt. Wedgwood. Classical figures.

or teapot, sugar bowl and cream pitcher.

266—TEA SET.

55 Black basalt. Wellington Memorial. Consists of teapot, sugar bowl, cream pitcher and breakfast bowl.

267—TEAPOT, OLD LOWESTOFT.

21 Decoration in blue, red and gold.

5 268—CUP AND SAUCER, OLD LOWESTOFT.

Decoration to match the preceding.

18 269—CREAM PITCHER.

Helmet shape. Old Lowestoft. Decoration in salmon and gilding.

4 270—SYRUP CUP.

Relief decoration, Tam O'Shanter. Ridgeway.

8 271—TEAPOT.

Relief decoration in silver lustre and blue enamel.

76 272—LARGE PITCHER.

Brown glaze. Relief decoration of animals. Eagle spout and hound handle.

77 273—PILGRIM BOTTLE.

Gris de Flandres.

274—SUGAR BOWL.

Salt glaze. Incised and relief decoration. Blue enamel bands.

275—CREAM PITCHER.

To match the preceding.

276—PLATE.

Salt glaze. Pierced border relief and incised decoration.

*Diameter, 7½ inches.*

277—MAHOGANY STANDING CABINET.

Carved antique design, glass front and sides, glass shelves, and lined with mirrors. Doors at side.

*Height, 6 feet; width, 4 feet.*



**EXCEEDINGLY RARE AND FINE  
ETCHINGS AND PRINTS**

## INTRODUCTION

Of the quality of the collection formed by the late A. M. Burritt, Esq., little need be said—the prints catalogued in the following pages are their own advocates—but to those who now have the privilege of seeing these etchings for the first time, it may be permitted to remark that, for its size, no collection in this country could compare with it; inasmuch as it contained a greater percentage of the acknowledged masterpieces of the etchers of the nineteenth century than any other; in impressions of the finest quality. The actual number of etchings catalogued is small, but many of them are so early in “state,” so very rare, or of such beauty of impression, that money cannot buy their duplicates. Mr. Burritt had but one standard—the finest obtainable—and, though not a wealthy man, he never hesitated to exchange a fine impression for one still finer, or to pay the necessary price to secure a faultless proof or a rare “state” of the plate he desired.

The fruits of his loving labors are now to be dispersed. Each print in this collection should be, in its way, an object-lesson and an encouragement to the collector of moderate means, demonstrating as it does how much can be accomplished by the true amateur armed with knowledge, patience and—most important of all—courage at the right moment.

Had Mr. Burritt lived, probably he would have added to his collection certain masterpieces, such as “The Man with a Wheelbarrow,” and “The Shepherdess Knitting,” by Millet; “Saint Etienne du Mont,” “The Morgue” and others of the Paris Set, by Méryon, and Mr. Whistler’s

work in etching and dry-point would have been more adequately represented as regards numbers: the quality of the prints already in his possession Mr. Burritt could hardly have hoped to better. It was not to be. In early middle life he has succumbed to that excessive and fatal industry which is possible only to an American. As a friend, and as an undaunted collector whose standard was "the finest obtainable," he will be long regretted.

FITZROY CARRINGTON.



FORMATVR VNICVS VNA  
MELLANG P ET F IN EDIBVS REG 1649  
NON ALTER

No. 402.—THE SUDARIUM OF ST. VERONICA  
(Engraved by Claude Mellan from his own design)

*(Half-tone plate by courtesy of Frederick Keppel & Co.)*

SALE THURSDAY EVENING

MARCH 26, 1903

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

ETCHINGS

APPIAN, ADOLPHE

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them."—*P. G. Hamerton.*

278—*SOURCE DE L'ALBARINE.*

Signed artist's proof, on India paper. Slightly foxed. Beautiful impression. White frame.

"This is one of the most masterly of Appian's etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist's pictures. The sky and distance are delightful in quality; the distance has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct

and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn.”—*P. G. Hamerton.*

279—*THE PORT OF GENOA.*

Signed artist's proof, on Japanese paper. Fine, original impression. Oak frame.

**CLAUDE GELÉE DE LORRAINE**

“His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and with more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is ineffable tenderness in his handling.”  
—*P. G. Hamerton.*

280—*LE BOUVIER.*

ROBERT-DUMESNIL, No. 8.

First state; before the number. A superb impression, in perfect condition. This proof is reputed to be not less fine than the one in the British Museum. From the James Reiss collection. Ebonized frame.

“For technical quality of a certain delicate kind this is the finest landscape etching in the world. Its transparency and gradation have never been surpassed. The most wonderful passages are in the great masses of foliage which have been, as it were, said to possess the hand and eye of Rembrandt.”—*P. G. Hamerton.*

## DAUTREY, LUCIEN

Pupil of Courtry.

281—*LA GLANEUSE*.

BERALDI. VOL. V., PAGE 137.

After the painting by Jules Breton. Remarque proof, on vellum, signed by both painter and etcher. Magnificent impression. The plate is destroyed, and proofs are very rare. Oak frame.

The original, in the Luxembourg Gallery, is one of the recognized art masterpieces of Paris. The magnificent peasant woman represented is not an ordinary studio model disguised in homely attire, but is a portrait drawn in the harvest field at Courrières in 1877. The poet-painter Jules Breton (whose volume of poems has been "crowned" by the Academy of France) thus writes of "La grande Jeanne" whose portrait he drew as the Gleaner:

"O cérès de la Gaule,  
Aux feux de messidor,  
Comme les épis d'or  
Font bien sur ton épaule!"

"Le grand ciel s'illumine  
Et déjà le soleil  
Dans le couchant vermeil  
Tombe sur la colline."

Of the etching by Dautrey he writes:

"Because I am completely satisfied with your plate of my 'Glaneuse' I will with pleasure sign a selection of the best proofs. I have very rarely been satisfied with the reproductions of my pictures."

## FLAMENG, LÉOPOLD

As an etcher of paintings, M. Flameng has won all the honors within the reach of artists, including the highest prize of all—the great Medal of Honor of the Paris Salon.

"He can overcome any difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—*P. G. Hamerton.*

### 282—*HASSAN AND NAMOUNA.*

BERALDI, No. 197.

After the painting by Henri Regnault. Proof before all letters, on India paper. Oak frame.

## GRAVESANDE, CHARLES STORM VAN 'S.

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is *the* gift for an etcher."—*P. G. Hamerton.*

"I find Gravesande the ideal painter-etcher—a maker of illusions rather than of lines—whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—*John Williamson Palmer*, "The Beauties and Curiosities of Engraving."

### 283—*SOUVENIR DES ENVIRONS D'AMSTERDAM.*

RICE, No. 48.

The title-page of the series published in 1872. One

hundred proofs were taken and the plates destroyed. The first series was printed on India paper and proofs were *unsigned*. Proof on India paper. Title-page of the set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist, "A Monsieur Hamerton, Hommage de l'Auteur." Black frame.

284—*LA HULPE, ENVIRONS DE BRUXELLES.*

RICE, No. 13.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "A la Hulpe, près Bruxelles." Unframed.

285—*NOYERS DE LA FERME CHAMPALE, PRÈS DE DINANT.*

RICE, No. 14.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "Aux Environs de Dinant." Unframed.

286—*CHAUMIÈRE À BUGGENHOUT (FLANDRE ORIENTALE).*

RICE, No. 22.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "Chaumière à Buggenhout." Unframed.

287—ENTRÉE DE FORêt, ENVIRONS DE KELHEIM.

RICE, No. 25.

On India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Entrée de forêt.*" The forest is in the vicinity of Kelheim, Bavaria. Ebonized frame.

"It is one of the most impressive sylvan subjects I ever met with, and at once reminds us of Dante."—*P. G. Hamerton.*

288—L'ESCAUT À BURGHT.

RICE, No. 30.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*L'Escaut à Burght près Anvers.*" Unframed.

289—MOULIN PRÈS D'ABCOUDE.

RICE, No. 31.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Moulin près Abcoude.*" Unframed.

290—LE LAC D'ABCOUDE.

RICE, No. 32.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Le lac d'Abcoude.*" Unframed.

291—*LE LAC D'ABCOUDE.*

RICE, No. 38.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Le lac d'Abcoude, près Amsterdam.*" Unframed.

292—*FERME AU BORD DU LAC D'ABCOUDE.*

RICE, No. 40.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Ferme au bord du lac d'Abcoude.*" Unframed.

293—*AU BORD DE L'ESCAUT À BURGHT.*

RICE, No. 45.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*A Burght, près Anvers.*" Unframed.

294—*MOULIN AU BORD DU GEIN, PRÈS ABCOUDE.*

RICE, No. 46.

On India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist, "*Au bord du Gein—près Abcoude.*" Ebonized frame.

"This is one of the most perfect etchings produced by the

modern schools; so perfect, indeed, that if I were restricted to the possession of six modern etchings this should be one of them. . . . This etching is a perfect model for three great qualities whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way."—*P. G. Hamerton.*

295—*TAMISE SUR L'ESCAUT.*

RICE, No. 47.

Proof on India paper. Unsigned. One of a set presented by the artist to Philip Gilbert Hamerton. In the autograph of the artist: "*Tamise sur l'Escaut.*" Unframed.

296—*MOULIN AU BORD DU GEIN, PRÈS ABCOUDE.*

RICE, No. 184.

The dry-point. Signed artist's proof, *on vellum*. This is not so much a copy of the earlier plate as a transcription of a peculiarly beautiful and personal theme. It is instinct with life and feeling. Oak frame.

297—*THE CATHEDRAL OF DORDRECHT.*

RICE (CONTINUATION), 254.

Signed artist's proof, on Whatman paper. There were printed 120 proofs (by Frederic Goulding, the famous London printer) and the plate was then destroyed. Oak frame.

"This is perhaps the most important plate which the artist has produced. Its powerful effect and large size render it a rival to the famous 'Calais Pier' of Seymour Haden."

"Holland has produced in our day, in the person of Storm van 's Gravesande, one veritable master. His etchings and dry-

points deserve the great reputation which they have won, and he is to-day the prime favorite, perhaps, with American amateurs. One of his works, the very large dry-point plate of the Cathedral of Dordrecht, is in itself a refutation of the too-sweeping assertion that any plate of large size must, of necessity, be bad as art."—*The Art Review.*

## HADEN, SIR FRANCIS SEYMOUR

"An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—*P. G. Hamerton.*

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—*The Modern Disciples of Rembrandt.*

NOTE.—All of the etchings and dry-points by Sir Seymour Haden, described hereunder, are signed by him. As they are all of the finest quality, it has not been thought necessary (except in a few instances) to repeat the words "very fine impression" in referring to the impression.

### 298—KENSINGTON GARDENS. THE SMALL PLATE.

DRAKE, No. 12.

First state. Very rare, "not more than a dozen impressions having been taken." "It is printed in brown ink on verger paper by Delâtre, and never came into the market," Seymour Haden. Ebonized frame.

### 299—KENSINGTON GARDENS. THE SMALL PLATE.

DRAKE, No. 12.

Second state. On thin Japanese paper. First edition, printed by Delâtre. The plate is destroyed. Ebonized frame.

300—*MYTTON HALL.*

DRAKE, No. 13.

Trial proof A. On Japanese paper. From the collections of Philippe Burty and Sir William Drake. "Very rare." *Seymour Haden*. Oak frame.

"Mytton Hall is an old Henry the Seventh house which Mr. Haden was in the habit of staying at for the purpose of his salmon-fishing in the river Ribble (the 'Lancashire River'), which runs past it."—*Seymour Haden*.

"'Mytton Hall'—which, unlike Mr. Hamerton, I prefer to the *Shere*."—*Frederick Wedmore*.

301—*MYTTON HALL.*

DRAKE, No. 13.

First state. On Japanese paper; slightly foxed. The plate is destroyed. Oak frame.

302—*EGHAM.*

DRAKE, No. 14.

First state. The punt is white, and there are only three large birds in the sky. On laid paper. Very rare, twelve impressions only in this state having been printed. The plate is destroyed. Ebonized frame.

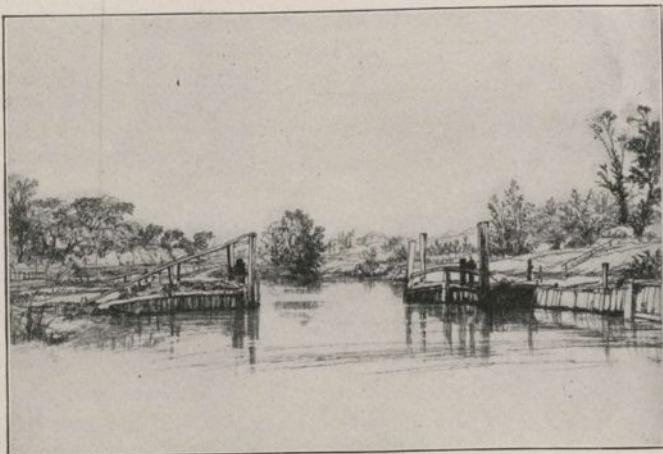
303—*EGHAM LOCK.*

DRAKE, No. 15.

First state. On laid paper. From the Haden collection. These two plates, "Egham" and "Egham Lock," were



No. 298.—KENSINGTON GARDENS (*The small plate*)



No. 303.—EGHAM LOCK  
(*Half-tone plates by courtesy of Frederick Keppel & Co.*)

etched on the same day and from the same spot, one looking up and the other down the river. White and gold frame.

304—*FULHAM.*

DRAKE, No. 18.

Trial proof between A and B, undescribed by Drake or Koehler, with *one* poplar in outline only. With the signature and date, 1859, written on the bank and partially erased. Probably unique. From the collection of Philippe Burty. Oak frame.

305—*FULHAM.*

DRAKE, No. 18.

Trial proof B. Rare. A receipt for six guineas, in the autograph of the artist, has been framed with the etching. Oak frame.

306—*ON THE TEST.*

DRAKE, No. 19.

Trial proof between A and B. Undescribed by Drake or Koehler. The inscription, date and signature have been removed, but the signature has not yet been re-written. On this proof the signature has been written, in pencil, by the artist, in the space which was occupied in the later state by the etched signature. There is much less work on the bank and reeds in the foreground, and on the trees to the left. On Japanese paper. Oak frame.

307—*ON THE TEST.*

DRAKE, No. 19.

First state. On Japanese paper. Oak frame.

“This plate and No. 20 (‘A Water Meadow’) were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream.”—*Seymour Haden.*

308—*A WATER MEADOW.*

DRAKE, No. 20.

First state. On Creswick paper. Oak frame.

“I like this plate—which is saying a great deal.”—*Seymour Haden.*

“. . . That unsurpassed masterpiece.”—*Wedmore.*

309—*THE MOUTH OF A BROOK.*

DRAKE, No. 25.

Trial proof B. On laid paper. The trees in the background to the left are in outline, and there is much less work than in “trial proof C” on the reeds and water. The signature is not yet written on the plate. This proof was presented to Maxime Lalanne, and bears the following dedication in the autograph of Seymour Haden: “*Mons. Lalane.—Pointe sèche. Seymour Haden.*” Exceedingly rare. White frame.

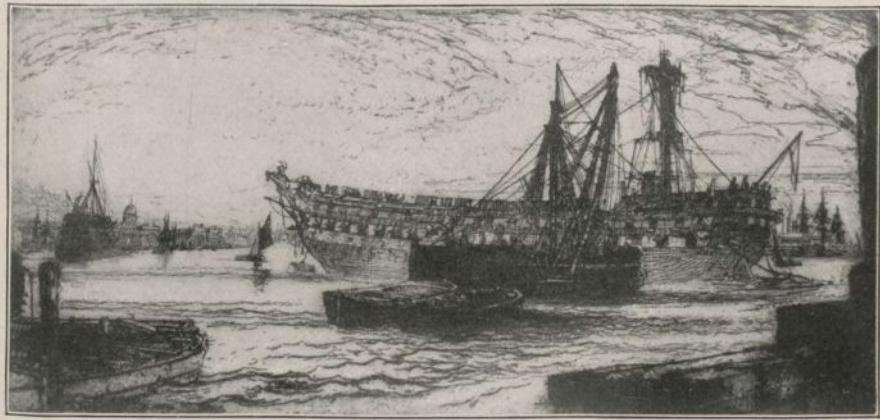
310—*THE MOUTH OF A BROOK.*

DRAKE, No. 25.

Trial proof C. Six impressions only printed. The plate is destroyed. Oak frame.



No. 308.—A WATER MEADOW



No. 330.—BREAKING UP OF THE "AGAMEMNON"

(*Half-tone plates by courtesy of Frederick Keppel & Co.*)

311—KENSINGTON GARDENS. THE LARGER PLATE.

DRAKE, No. 26.

Trial proof A. Before the shadows on the foliage behind the main tree. From the collections of Philippe Burty and Sir William Drake. Very rare. Bird's-eye-maple and gold frame.

312—KENSINGTON GARDENS. THE LARGER PLATE.

DRAKE, No. 26.

First state. On Japanese paper. An early proof, before the added dry-point work on the foliage to the right, about three-quarters way up the plate, close to the edge. The plate is destroyed. Bird's-eye-maple and gold frame.

313—A BY-ROAD IN TIPPERARY.

DRAKE, No. 28.

Trial proof A. On Japanese paper. From the collections of Philippe Burty and Sir William Drake. Of excessive rarity. A magnificent impression. Oak frame.

314—A BY-ROAD IN TIPPERARY.

DRAKE, No. 28.

First state. On laid paper. Superb impression. Very rare, there having been printed about twenty impressions only of the first and second states when the plate was mislaid and greatly injured. Oak frame.

315—*COMBE BOTTOM.*

DRAKE, No. 29.

Trial proof between B and C. Undescribed by Drake, but corresponding with the “undescribed trial proof,” No. 73, of Koehler. The ridge running across the foreground and the clump of bushes crowning it on the right have been removed. In the lower right-hand corner of the plate is written: “*Combe Bottom Going up to fold,*” followed by other writing not clearly readable. The signature “*Seymour Haden*” is in the lower left-hand corner. On Japanese paper. From the collection of Philippe Burty. Oak frame.

316—*COMBE BOTTOM.*

DRAKE, No. 29.

Trial proof C. On Japanese paper. This was evidently a dedication proof, since it bears, in addition to the regular signature of the artist, the words “*Combe Bottom. S. Haden,*” followed by a name which has been effaced, but of which traces can still be seen. Oak frame.

“. . . The trial proofs—if I may say so—are good. It is very rare.”—*Seymour Haden.*

“‘Combe Bottom’ is unsurpassed for sweetness and spontaneity.”—*Wedmore.*

317—*SHERE MILL POND. A SMALL STUDY.*

DRAKE, No. 34.

Trial proof C. The signature “*Seymour Haden*” is added in dry-point in lower left-hand corner. On laid

paper. Brilliant impression, rich in dry-point work. From the collection of Sir William Drake. Oak frame.

"It is less a study for the larger plate than that being done on a small plate, and found too small the large plate was substituted for it."—*Seymour Haden*.

318—*SHERE MILL POND. THE LARGE PLATE.*

DRAKE, No. 35.

State undescribed by Drake before the published first state; with the word "*Shere*" in lower left-hand corner of the plate, which word was erased before the regular edition of the first state was printed. Magnificent impression. On Japanese paper. White frame.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—*P. G. Hamerton*.

{ *DUNDRUM RIVER.*

DRAKE, No. 42.

319

and

*THE TWO ASSES.*

DRAKE, No. 43.

"Dundrum River." Trial proof B.

"The Two Asses." Trial proof A according to Drake, but incorrectly described by him. In the foreground, which Drake describes as "clear," is a lengthy inscription beginning, "*This plate is a part of the square one w<sup>h</sup> follows it,*" etc. These two plates are printed upon the same sheet of paper, divided from each other by a slight space. From the collections of Seymour Haden and Sir William Drake; not improbably the identical impression described by Drake in his catalogue. Mahogany frame.

320—*A SUNSET IN IRELAND.*

DRAKE, No. 44.

Trial proof C. With a single figure introduced on the left. On Japanese paper. A magnificent impression. From the collections of Philippe Burty and Sir William Drake. Of the greatest rarity in this state. White frame.

321—*A SUNSET IN IRELAND.*

DRAKE, No. 44.

First state, with the stick in the water, and with the signature re-written. On Japanese paper. A most beautiful impression, rich and velvety but not too black and heavy in the foliage. The plate is destroyed. White frame.

“This plate, and also No. 28 (“A By-road in Tipperary”), were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary.”—*Seymour Haden.*

322—*BATTERSEA REACH.*

DRAKE, No. 45.

First state. On Japanese paper. From the collection of Sir William Drake. This plate was etched from a window in Whistler’s house at Old Chelsea. The plate is destroyed. Ebonized frame.

“When a first state of this plate (anterior to the Gazette imps.) can be found—it is by far the best. Some, but not many, exist both on Japanese paper and on fine Verger.”—*Seymour Haden.*

323—WHISTLER'S HOUSE, OLD CHELSEA.

DRAKE, No. 47.

Trial proof C. With the star above the chimney of Whistler's house, but before the reflection in the water of the boats in the foreground. Very fine. From the collections of Philippe Burty and Sir William Drake. The plate is destroyed. Black and gold frame.

"There is magnificent power of drawing in this etching, and brilliant arrangement of lights and darks. . . . There is not a marine painter living who would have drawn these barges better."

—P. G. Hamerton.

"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon and had to be destroyed before it had given its full quota of impressions."—Seymour Haden.

324—A RIVER IN IRELAND.

DRAKE, No. 82.

First state. On laid paper. Twelve impressions only were printed. This proof bears the following note, in the autograph of the artist: "This must be a very early proof—not improbably *the first* from the plate, from the kind of printing." A superb impression. Ebonized frame.

325—A RIVER IN IRELAND.

DRAKE, No. 82.

First state. On old Japanese paper. A very beautiful and mellow impression. Oak frame.

326—*A RIVER IN IRELAND.*

DRAKE, No. 82.

Second state. On Japanese paper. With the fisherman. There is more work on the trees throughout, and the trees are made larger to the left, a sky is introduced, the signature and date are removed. From the collection of Louis Galichon. Only one other impression is known in this state. Seymour Haden and Sir William Drake were doubtful if any impressions existed in this state. There was no impression in the artist's own collection. The plate is destroyed. Oak frame.

327—*ERITH MARSHES.*

DRAKE, No. 102.

Trial proof before the first state. Undescribed by Drake or Koehler; before the ripples and reeds to the right and the clouds in the upper left-hand corner were taken out. Probably unique. There was no impression in this state in either the Haden or the Drake collection. Dedication proof. In the autograph of the artist, "*Seymour Haden à Burty.*" Oak frame.

328—*MOUNT'S BAY.*

DRAKE, No. 114.

Trial proof A. Brilliant impression. Ebonized frame.

"This was the first plate etched wholly in the bath."—*Seymour Haden.*

329—*THE THREE SISTERS.*

DRAKE, No. 116.

First state. White frame.

“This and No. 115 (‘The Herd’) were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland, and which before the Reform bill returned five members to Parliament. It is one of the finest of our old English parks.”—*Seymour Haden.*

330—*BREAKING UP OF THE “AGAMEMNON.”*

DRAKE, No. 128.

Trial proof A. The helmet of the figurehead is insufficiently expressed, the mizzenmast stands alone and the ensign over the stern is white. Of the greatest rarity. Very fine impression. Oak frame.

“With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work.”—*P. G. Hamerton.*

331—*BREAKING UP OF THE “AGAMEMNON.”*

DRAKE, No. 128.

First state. Beautiful impression. Rare. Oak frame.

332—*AN ESSEX FARM.*

DRAKE, No. 138.

State undescribed by Drake, but corresponding with No. 375 of Koehler. The lines indicating the ridge of ground in the left foreground have disappeared. There are two

row-boats in the water, on the stern of the one to the right is a small sail. The plate has been cleaned of foul biting in the river. Oak frame.

"I like this plate, and think it one of the best and most masculine of my works."—*Seymour Haden*.

333—*CALAIS PIER. AFTER TURNER.*

DRAKE, No. 140.

Trial proof D. Before the strong line outlining the large wave on the left was removed. On Whatman paper. Six impressions only were printed in this state. A magnificent impression. Slight tear in the margin at the top, but not crossing the plate-mark, has been neatly repaired. Cherry frame.

Seymour Haden, writing in 1875 to Philip Gilbert Hamerton, says of this plate:

"I have done an etching of Turner's 'Calais Pier,' 36 *inches square*, which is by many degrees the finest thing (if I may be permitted so superlative an expression) I have done, or ever shall do. I mean to publish it about the close of the year. I have *built* a press for printing it, and am having paper *made* expressly, and real sepia (which is magnificent both in color and price) got from the Adriatic for the work; so great things ought to result."

This letter is quoted as above in "Philip Gilbert Hamerton: Autobiography and Memoir," page 386, written by his widow. The memoir continues:

"And the result was certainly by far the finest of modern etchings, according to Mr. Hamerton's opinion. In some particulars he preferred the 'Agamemnon,' but the size of the 'Calais Pier,' as an increase of difficulty was to be considered, and if the 'Agamemnon' was an original conception, it cannot be said that 'Calais Pier' was a copy—so much being due to interpretation. Later on, when my husband was in possession of this *chef-d'œuvre*, it always occupied the place of honor in the house."

334—*CHALLOW FARM.*

DRAKE, No. 158.

First state. This impression corresponds with No. 434 of Koehler, inasmuch as it shows additional work on the gable end of the last building on the left, on the roof of the main building and on the gable end of the barn to the right. Oak frame.

Sir Seymour Haden has always considered this one of his finest plates.

335—*A RIVER IN LANCASHIRE.*

DRAKE (CONTINUATION), No. 191.

First state. On Whatman paper. This proof is No. 17 of one hundred of the finest proofs selected from the entire *tirage* from the plate, and numbered. Ebonized frame.

This is one of the artist's favorite plates, and is, unquestionably, one of his best.

**JACQUE, CHARLES**

"He will certainly be remembered as one of the master etchers of our time."—*P. G. Hamerton.*

"Ce qui le distingue c'est la poésie pénétrante de ces paysages, c'est le charme intime de ses fermes, de ses carbarets, de ses paysanneries."—*Charles Blanc*, "Gazette des Beaux Arts," 15 février, 1861.

336—*LA BERGERIE.*

GUIFFREY, No. 161. BERALDI, No. 161, VOL. VIII., PAGE 186.

Signed artist's proof. In the autograph of the artist, “*ep. d'artiste Ch. Jacque.*” *In the autograph of the printer Delâtre, “tres belle ep. d'artiste tiré par moi, et tres harmonieuse. Aug. Delâtre.”* One of twenty-seven proofs before the added dry-point work. After twenty-seven proofs of the first state, and 102 proofs of the second state, had been printed, the plate was destroyed. Ebonized frame.

This plate and “*La Bergerie Béarnaise*” are usually considered to be Jacque's masterpieces.

337—*LA BERGERIE BÉARNAISE. (INTÉRIEUR DE BERGERIE.)*

GUIFFREY (CONTINUED), No. 246. BERALDI, No. 445.

First finished state. Signed artist's proof. Very fine. This famous etching won for M. Jacque the Medal of Honor at the Paris Exposition of 1889. Only 100 impressions were printed, and the plate was then destroyed. Ebonized frame.

“Superbe pièce.”—*Beraldì.*

338—*INTÉRIEUR DE BERGERIE.*

GUIFFREY (CONTINUATION OF CATALOGUE OF DRY-POINTS), No. 60.

BERALDI, No. 447.

Trial proof E (or fifth state of a series of six “*trial proof*” states, before the plate was published). The plate enriched with roulette, burin and dry-point work. Signed artist's proof. Fine. Oak frame.

## JONGKIND, JOHANN BARTHOLD

"Jongkind is invaluable to the student of etching as an example of simple line work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them. . . . 'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is, that rude as this sketching looks, and imperfect in many respects as it really is, the qualities that belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind."—P. G. Hamerton.

### 339—ENTRÉE DU PORT DE HONFLEUR.

BERALDI, No. 12.

Proof before all letters, on India paper. Very fine impression. Unsigned. Oak frame.

"As there are no clouds in the sky, the artist has wisely left it perfectly blank. The water is expressed by a few widely separated wave-marks. The steamer close to the pier (apparently a mere confusion of dotted black lines) is a very clever representation of the effect of a steamer upon the eye at that distance. All these details are remarkable for great liveliness and motion, and as in all Jongkind's etchings, when anything is moving at all, we are made to see and feel that it is moving."—P. G. Hamerton.

### 340—SORTIE DU PORT DE HONFLEUR.

BERALDI, No. 13.

Proof before all letters, on India paper. Very fine impression. Unsigned. Oak frame.

"To my feeling, this is the best of Jongkind's plates. It is composed of water and sky with shipping and boats. The black hull and masts of the brig in the foreground to the left are done very energetically, and are a very fine example of powerful treatment of near material. As usual, there is much motion in the boats that move under sail or oar, which enhances the tranquil majesty of the stationary brig."—P. G. Hamerton.

## LALANNE, MAXIME

"No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him. There have been etchers of greater power, of more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now. He is also essentially a *true* etcher; he knows the use of the free line, and boldly employs it on due occasion."—*P. G. Hamerton.*

### 341—RUE DES MARMOUSETS. VIEUX PARIS.

BERALDI, No. 1.

First published state. Beautiful impression. Unsigned. Oak frame.

"A capital bit of street-sketching. . . . The lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident in wall or window is made the most of."—*P. G. Hamerton.*

### 342—DÉMOLITIONS POUR LE PERCEMENT DU BOULEVARD ST. GERMAIN.

BERALDI, No. 4.

Early impression. On Japanese paper. Unsigned. Gold frame.

"There is great delicacy and truth in the tall, tower-like scaffolding, the houses in the middle distance and the beautiful dome of the Pantheon."—*P. G. Hamerton.*

### 343—DÉMOLITIONS POUR LE PERCEMENT DE LA RUE DES ÉCOLES.

BERALDI, No. 5.

First published state. On Japanese paper. Very fine impression. Unsigned. Oak frame.

" This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground."—*P. G. Hamerton.*

344—*AUX ENVIRONS DE PARIS.*

BERALDI, No. 6.

Signed artist's proof. An unusually fine impression.  
Cherry frame.

"The foliage is very graceful and elegant."—*P. G. Hamerton.*

345—*VUE PRISE DU PONT SAINT-MICHEL (LE PONT-NEUF ET LE LOUVRE).*

BERALDI, No. 8.

Very fine impression. On Japanese paper. From the Lalanne collection. Unsigned. Ebonized frame.

346—*THREE SUBJECTS FOR "TRAITÉ DE LA GRAVURE A L'EAUFORTE" (PLATE 8) ON ONE PLATE.*

BERALDI, No. 25.

First edition. With the name of Delâtre as printer.  
Very fine impressions. Unsigned. White frame.

"The little landscape subject (the lowest of the three subjects on the plate) is the most delicate and most graceful landscape etching ever executed in France since Claude's time."—*P. G. Hamerton.*

*347—A FRIBOURG EN SUISSE.*

BERALDI, No. 46.

Very fine impression. On Japanese paper. Before the plate was cut down for Hamerton's book "Etching and Etchers." Unsigned. Cherry and gold frame.

One of Lalanne's most attractive and characteristic plates.

*348—RIVIÈRE BORDÉE D'ARBRES.*

BERALDI, No. 93.

Signed artist's proof. Fine impression. White frame.

**LAW, DAVID**

"In Mr. Law's etched work we follow the water color painter always. I never met with any interpretive etching more generally successful. Mr. Law has overcome the great sky difficulty, for his etched clouds have really the soft quality of clouds; and their forms, without being painfully accurate, are full of care for truth."  
—*P. G. Hamerton.*

*349—THE AVON NEAR STRATFORD.*

Proof before all letters. Unsigned. White and gold frame.

**LEGROS, ALPHONSE**

"To each portrait he has given, though in very different measures, according as the subject wanted it, a nobility and dignity supplied by his own art and temperament, and by a sense of style nourished upon the study of the Renaissance and of Rembrandt."—*Frederick Wedmore.*"

350—*PORTRAIT OF SEYMOUR HADEN.*

A. P.-MALASSIS, No. 238.

Original mezzotint, from life. A most interesting portrait. Unsigned. Unframed.

**MEISSONIER, ERNEST**

“. . . Supposer un instant que Meissonier n'a jamais peint, et qu'il a seulement gravé et illustré. Eh bien, sa célébrité devrait être la même. Les quelques eaux-fortes qui, pour lui, n'ont été qu'un intermède dans son œuvre, resteront parmi les pièces les plus précieuses que présente l'histoire de la Gravure, et l'homme qui a gravé le *Grand Fumeur* est un maître graveur.”—*Henri Beraldi, “Les Graveurs du xixe. Siècle,” Vol. X., page 5.*

351—*LE GRAND FUMEUR.*

BERALDI, No. 13.

Only state. On India paper. From the Peoli collection. Published in 1843 in “*Le Cabinet de l'Amateur.*” White frame.

“C'est un chef-d'œuvre absolu.”—*Beraldi.*

352—*LES REÎTRES.*

BERALDI, No. 15.

Second state, the plate rebitten. On India paper. From the Peoli collection. A scene from “*Lazarille de Tormes.*” Oak frame.

## MÉRYON, CHARLES

"The case of Charles Méryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . . He was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates. When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually plowing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians."—*Philip Gilbert Hamerton.*

### 353—LE PETIT PONT.

WEDMORE, No. 8.

Second state. With C. M. in the upper corner, but before any other letters. Superb impression printed on green paper, bearing the stamp "*Ministère de l'Intérieur.*" Large margins. Ebonized frame.

"A fine piece of architectural draughtsmanship, and an impressive conception."—*Wedmore.*

### 354—LE TOUR DE L'HORLOGE.

WEDMORE, No. 12.

First state. With C. M. in the upper corner, and no other letters. Superb impression, printed on green paper, bear-

ing the stamp “*Ministère de l’Intérieur.*” Large margins. Ebonized frame.

“The best impressions are always in this state.”—*Wedmore.*

355—*TOURELLE, RUE DE LA TIXÉRANDERIE.*

WEDMORE, No. 13.

Proof earlier than the first state described by Wedmore. Before C. M. in upper right-hand corner. Very fine impression, on old paper. Ebonized frame.

“The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Méryon alone could have seen the full artistic availability of the modern chimneys and roof.”—*P. G. Hamerton.*

356—*LE PONT NEUF.*

WEDMORE, No. 17.

Second state; the lines of verse removed. Beautiful impression, on green paper, with large margins. Ebonized frame.

“In this state, with the dry-point work just finished, are the finest impressions generally.”—*Wedmore.*

“The Pont Neuf is the most picturesque of existing Parisian bridges. . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition.”—*P. G. Hamerton.*

357—*LE PONT AU CHANGE.*

WEDMORE, No. 18.

Proof before letters. Earlier than the first state described by Wedmore. The plate is completely finished. The bal-

loon *Speranza* is rising on the left. A superb impression, on green paper, with large margins. Ebonized frame.

"This etching is one among many in Méryon's works, where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in work of this class."  
—Philippe Burty.

358—*L'ABSIDE DE NOTRE DAME DE PARIS.*

WEDMORE, No. 22.

Second state. With the inscription and the date. This impression is brilliant and rich, and has large margins. In the lower right-hand corner of the margin is written, in pencil, "*Aug. Delâtre.*" Ebonized frame.

"Brilliant and rich impressions, in this state, on thinnish wiry paper—old Dutch—represent the plate admirably, and are very rare."—*Wedmore.*

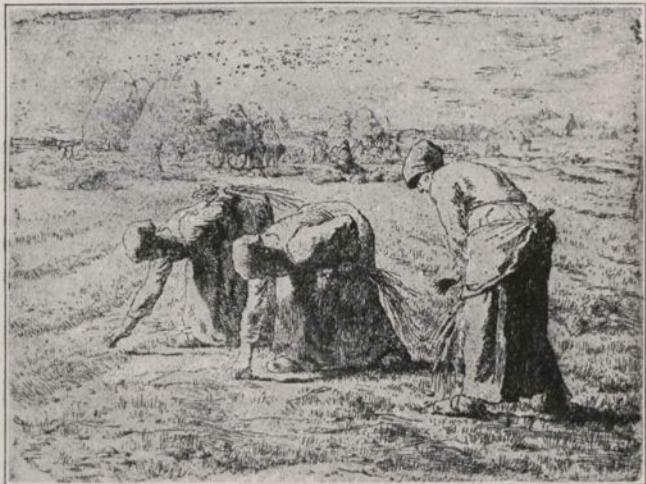
"The '*Abside*' is accounted the masterpiece of Méryon, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Méryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear. It must be richly printed. The First State is practically not to be found. I suppose that there are scarcely in existence seven or eight impressions of it. . . . Money will not now acquire it. A Second State is, therefore, the one to aim at. . . . The earliest and best impressions of the Second . . . are, in their exquisite quality, all that good judges can desire."—*Frederick Wedmore.*

"The cathedral is a wonderful piece of work."—*P. G. Hamerton.*

*Note by the Compiler of this Catalogue.*—The late Mr. Burritt, in showing this impression to me, was especially proud of being able to display a print the existence of which had been denied by Wedmore—a "green paper 'Abside.'" This impression is printed



No. 361.—THE WOOL CARDER



No. 359.—THE GLEANERS

(*Half-tone plates by courtesy of Frederick Keppel & Co.*)

upon paper which, if held to the light, has a markedly greenish hue, but almost certainly is not on the true *papier verdâtre* which Méryon loved. I have not dared to describe it, therefore, as on "green paper," but with the exception of the impression shown at the Grolier Club in 1898, it is the *greenest* of any I know.

## MILLET, JEAN-FRANÇOIS

"A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line "tell" and to use no more lines than are absolutely needed to tell what he wants to say; to speak strongly, concisely and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive—these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his—none have quite so much feeling. Others show more grace and delicacy of touch—none show more force or certainty, and none a more artistic 'economy of means.'”—*Mrs. Schuyler van Rensselaer*, "Millet as an Etcher."

"I like his etchings even better than his paintings; when he was painting he was mainly thinking of his color, but when he was etching he had nothing to think of but his drawing."—*Thomas Moran*.

### 359—THE GLEANERS.

LEBRUN, No. 13.

First state. Before the address of Delâtre. Beautiful impression of the first printing upon India paper, laid down upon hand-made "demi-colombier." Ebonized frame.

"Of Millet's thirteen finished etchings the first place is generally accorded to his plate of the 'Woman Carding Wool.' We may allow this to be 'the chief among equals'; these equals being the 'Two Men Digging,' the 'Women Gleaning,' the 'Man with a Wheelbarrow,' the 'Woman Churning,' the 'Shepherdess Knitting' and the 'Peasants Going to Work.'"—*The Life and Etchings of Jean-François Millet.*

### 360—TWO MEN DIGGING.

LEBRUN, No.14.

Third state (the best state of the plate). The sky re-etched. Without Millet's signature. (The first state is exceedingly rare; the sky in it was unsatisfactory, and was removed by Millet; the second state is unique. Beautiful impression of the first printing upon India paper. Ebonized frame.

### 361—THE WOOL-CARDER.

LEBRUN, No. 16.

Only state. An exceptionally fine impression. On old Dutch paper. In the autograph of Delâtre, the printer, "très belle ep. impé. par moi Aug. Delâtre. Impressions of this quality are exceedingly rare; as Millet by inadvertence left the plate an entire night in the acid, and considering it overbitten did not wish to publish it. The later impressions are frequently heavy and "muddy." Ebonized frame.

"Unlike as are the two figures in execution, the face and attitude and expression and general sentiment of the etched 'Wool-Carder,' for instance, are almost phenomenally the same as those of the painted 'Wool-Carder.' The effect of the picture is very different from the effect of the etching; but the meaning, the feeling, the spiritual quality, is exactly the same in the one and in the other."—*Mrs. Schuyler van Rensselaer.*



No. 362.—PEASANTS GOING TO WORK



No. 360.—TWO MEN DIGGING

*(Half-tone plates by courtesy of Frederick Keppel & Co.)*

"The dull, heavy and lifeless impressions of Millet's plates which sometimes shock the connoisseur do not exist through any fault in the plates themselves; for when the plates were printed by such a master craftsman as Auguste Delâtre the result is harmonious, luminous and altogether beautiful. He generally printed Millet's proofs on thin old Japanese paper of a golden tone, or else on fine old Dutch paper. These latter, equally fine, but different in effect, were often printed with a brownish ink."—*The Life and Etchings of Jean-François Millet*.

362—*PEASANTS GOING TO WORK.*

LEBRUN, No. 20.

Second state. With the signature, but before the address of Delâtre. (Of the first state there are said to be but ten impressions only.) Very fine impression. Oak frame.

**MURRAY, C. O.**

363—*CHURCH OF ST. PIERRE.*

After the painting by David Robert. Proof before all letters. Unsigned. Oak frame.

**PALMER, SAMUEL**

"This artist is one of the few really great English etchers. . . . Imaginations graceful as a maiden's dream . . . teachings profounder than those of science . . . a serene spirit inherited from the true and great poets of the times of old who are his fathers—all these he gives us with his art."—*P. G. Hamerton*.

364—*THE EARLY PLOUGHMAN.*

Signed artist's proof; marked "finished state." Beautiful impression. Has been mounted. Ebonized frame.

"The ploughman here, and his team of oxen, are most perfect examples of Palmer's manner of using line and shade."—*P. G. Hamerton.*

365—*THE HERDSMAN.*

Signed artist's proof. On India paper. Beautiful impression. Has been mounted. Ebonized frame.

" . . . this magnificent plate."—*P. G. Hamerton.*

**POYNOT, GABRIELLE**

366—*A YOUNG CREOLE.*

After the painting by Henner. Proof on Japanese paper. Unsigned. Has been mounted. Oak frame.

**RAJON, PAUL**

"With the sole exception of Rembrandt, Rajon was probably the greatest portrait etcher who ever lived; but, unlike Rembrandt, most of this modern master's plates were done from originals by other artists. He was, however, an accomplished portrait painter also, and some of his best etchings were from his own designs."

367—*PORTRAIT OF J. McNEILL WHISTLER.*

Reproduction, in photogravure, of the drawing made by Rajon, about the year 1885. Many collectors consider this to be the most satisfactory portrait of Mr. Whistler. Unsigned. Unframed.

## REMBRANDT VAN RYN

"The opinion among etchers which enthrones Rembrandt as the king of their craft, is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so are we all agreed upon the worldwide supremacy of Rembrandt. . . . In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal, entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. Hamerton, "The Etchings of Rembrandt," pages 13, 14.

### 368—*THE REPOSE IN EGYPT: A NIGHT SCENE.*

CH. BLANC, No. 30.

Second state; before the head of the ass. Fine impression in perfect condition. From the Ambroise Firmin-Didot (Fagan No. 21) and Peoli collections. White frame.

### 369—*CHRIST DISPUTING WITH THE DOCTORS.*

CH. BLANC, No. 35.

Only state. Fine impression, in perfect condition. From the Ambroise Firmin-Didot and Peoli collections. Oak frame.

"Les douze figures qui sont groupées d'une façon si pittoresque dans cette petite composition, sont toutes prises sur nature et dessinées en quelques traits qui accusent à merveille leur individualité et les peignent au vif."—Ch. Blanc.

### 370—*CHRIST AMONG THE DOCTORS.*

CH. BLANC, No. 36.

Second state; showing marks of corrosion on the plate, at the top and to the left of the print. Fine impression,

in perfect condition. From the Ambroise Firmin-Didot and Peoli collections. Oak frame.

" . . . A masterly sketch, like the '*Tobit*,' in which the imaginative conception of the scene far predominates over the simple handicraft."—*P. G. Hamerton*.

371—*UYTENBOGAERT. THE GOLD WEIGHER.*

CH. BLANC, No. 189.

Third state; the plate retouched by Captain Baillie. A fine impression, in perfect condition, with  $\frac{1}{2}$ -inch margin all around. On the "thick, spurious India paper" mentioned by Ch. Blanc. From the Neville D. Goldsmid (Fagan, No. 386) and Peoli collections. Oak frame.

" . . . Pieter Uyttenbogaert, the Receiver-General of the States, as we should call him. Rembrandt at once took a portrait of him in a magnificent etching."—*Knackfuss, "Rembrandt,"* pages 72-74.

372—*STUDY FOR THE GREAT JEWISH BRIDE.*

CH. BLANC, No. 239.

Second state; with the "slipped stroke" to the right of the nose. Good impression, but has been folded in three places. From the collection of the Duke of Arenberg. This etching is rare. Ebonized frame.

373—*LANDSCAPE, WITH A THATCHED COTTAGE  
AND A HAY BARN.*

CH. BLANC, No. 327.

Only state. Fine and early impression, plainly showing the "bur" of the dry-point work. Slight reparation

in blank paper at the top of print, and thin in one or two places in the sky; otherwise in excellent condition. From the Peoli collection. Ebonized frame.

"This is one of Rembrandt's most perfect landscape plates, etched with great care and delicacy. The quiet melancholy of such a scene is caught and expressed with wonderful power."

### 374—THE MILL.

CH. BLANC, No. 333.

Only state. Brilliant and early impression, showing much dry-point work under the platform surrounding the base of the mill, and "crackle" in the sky. In perfect condition. From the collection of Robert Dighton (Fagan, No. 131). Ebonized frame.

"Here we see nothing but a windmill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—*Knackfuss*, "Rembrandt," page 85.

### 375—JESUS CHRIST PREACHING.

CH. BLANC, No. 39.

First state; before the retouch by Pierre Norblin. Brilliant and beautiful impression, very rich in dry-point work, but not too heavy. In perfect condition. Ebonized frame.

"No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark space on a brightly lighted eminence, and speaking, with upraised hands, to the people gathered round him. . . . The whole forms a wonderful painter's poem on the text: 'I am the true Light.'"—*Knackfuss*, "Rembrandt," pages 122, 123.

376—*L'OEUVRE GRAVÉ DE REMBRANDT.*

Reproduction des planches originales dans tous leurs états successifs 1,000 Phototypies Sans retouches avec un Catalogue raisonné par Dmitri Rovinski. Three Vols. Folio and 1 Vol. text. Half morocco.

ST. PETERSBOURG. 1890.

377—*REMBRANDT.*

His life, his work and his time. By Émile Michel, Member of the Institute of France. 2 vols. Octavo, cloth. Charles Scribner's Sons.

NEW YORK. 1894.

**RODERMONT**

A native of Holland, flourished about the year 1640. From the style of his etching he appears to have been a painter, and to have imitated Rembrandt with success.

378—*PORTRAIT OF JOANNES SECUNDUS.*

In excellent condition. From the Peoli collection. Secundus was a Latin poet of The Hague. Oak frame.

**RUYSDAEL, JACOB VAN**

“Ruysdael has an immense fame amongst connoisseurs.”—P. G. Hamerton.

379—*THE LITTLE BRIDGE.*

BARTSCH, No. 1.

Only state. In excellent condition. Ebonized frame.

“This is one of Ruysdael's important plates.”—P. G. Hamerton.

380—*TWO PEASANTS AND THEIR DOG.*

BARTSCH, No. 2.

Only state. In excellent condition. Oak frame.

**THOMAS, PERCY**

“A graceful draughtsman of ancient English buildings, and of the incidents of the River.”—*Frederick Wedmore.*

381—*WOODCOTE MANOR HOUSE.* (*The Residence of Sir Seymour Haden.*)

The larger of the two plates. Signed artist's proof.  
Unframed.

**TISSOT, JAMES J.**

“Son œuvre, un des plus importants de la gravure originale dans ces vingt dernières années, ne ressemble à aucun autre et nous apporte un sujet inusité de la part des Français: la femme anglaise, d'un type particulier, jeune, fraîche et gracieuse.”—*Henri Beraldi, “Les Graveurs du XIXe Siècle,” Vol. XII., page 126.*

382—*OCTOBER.*

BERALDI, No. 26.

Signed artist's proof. On hand-made paper. Printed by the artist and bearing his red stamp. This dry-point is usually accounted Tissot's masterpiece. Ebony and gold frame.

## VAN OSTADE, ADRIEN

"The chief glory of Ostade is his imaginative draughtsmanship, and akin to this are his vivid human sympathy and his humor. . . . His figures detach themselves with a wonderful reality, and with no hard brilliancy, no superfluous shadows. There is a fine absence of cleverness in such quiet mastery of means."—*Lawrence Binyon*, "Dutch Etchers," pages 28-29.

### 383—*LES PÊCHEURS.*

FAUCHEUX, No. 26.

Third state. In excellent condition. From the Peoli collection. Oak frame.

"Here Ostade's human interest is engaged, and whenever this is so, he is great. The stationary posture, the muscular habit of the angler, with lax body but firm wrist, is perfectly given; as is the slackening of the line, the indolent gaze of the boy leaning on the rail and the sleepy impression of a still summer day without breezes."—*Lawrence Binyon*.

### 384—*LA FÊTE SOUS LA TREILLE.*

FAUCHEUX, No. 47.

Sixth state. In excellent condition. From the Peoli collection. Oak frame.

### 385—*LE GOUTER.*

FAUCHEUX, No. 50.

Seventh state. The plate entirely reworked. In excellent condition. Oak frame.

## WHISTLER, JAMES A. McNEILL

" . . . Works of the individuality, the flexibility, the genius, in fine, of Mr. Whistler's, appeal to the true collector. They lie already in the portfolios by the side of Rembrandt's and Méryon's."—*Frederick Wedmore*, "Whistler's Etchings: A Study and a Catalogue," page 16.

### 386—THE UNSAFE TENEMENT.

WEDMORE, No. 7.

Second state. On Japanese paper. Unsigned. A brilliant impression. One of the "French Set," published in Paris, November, 1858. The scene is in Alsace-Lorraine. Ebonized frame.

"Not many copies of the Set were printed, and only the trifling sum of two guineas was asked, in 1858, for each copy."—*Wedmore*, page 27.

### 387—THE KITCHEN.

WEDMORE, No. 19.

First state. On India paper. Though bearing the name and address of Delâtre as printer, this impression was printed by Mr. Whistler and signed with his signature. A most beautiful impression. One of the "French Set." Ebonized frame.

"An effect of light and shade of the kind known as 'Rembrandtish.' But the kitchen is flooded with sunshine, like a chamber of De Hooch's."—*Wedmore*, page 26.

388—*THE KITCHEN.*

WEDMORE, No. 19.

First state. On old Japanese paper. Unsigned. A beautiful and mellow proof. Ebonized frame.

389—*THE KITCHEN.*

WEDMORE, No. 19.

Second state. “Abundant and minute dry-point work added all over the plate, but especially on the walls that surround the window.” Printed by Mr. Whistler, and signed with his  signature. Very fine impression. Ebonized frame.

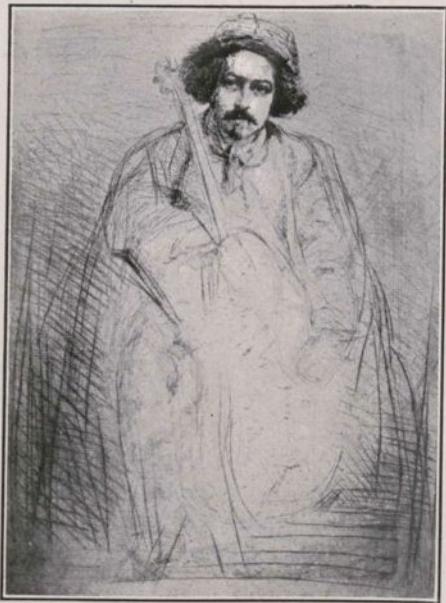
“. . . By these touches, of exceptional success, a plate always one of the most beautiful of the series was made yet richer and more harmonious—the picture ‘brought together,’ so to say. Mr. Whistler did this additional work for the very limited issue of ‘The Kitchen’ by the Fine Art Society in 1885. Though Delâtre’s address was not effaced, Mr. Whistler himself printed these impressions—sold at only £4 4s. each—and the plate was then destroyed.”

—*Wedmore*, page 26.

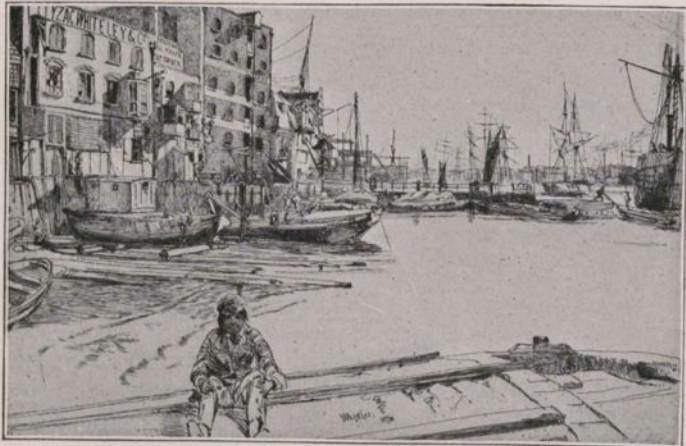
390—*TYZAC, WHITELEY & CO. (EAGLE WHARF.)*

WEDMORE, No. 39.

Only state. On thin Japanese paper. Printed by Mr. Whistler and signed with his  signature. Very fine impression. One of the “Sixteen Etchings of Scenes on the Thames, and other subjects.” The spot is opposite Rotherhithe. Ebonized frame.



No. 392.—BECQUET (THE FIDDLER)



No. 390.—TYZAC, WHITELY & CO. (EAGLE WHARF)

(*Half-tone plates by courtesy of Frederick Keppel & Co.*)

391—THE LIME-BURNER.

WEDMORE, No. 44.

Only state. On laid paper. Unsigned. From the collection of Percy Thomas, and marked, in his handwriting, “*One of the very first taken.*” One of the “Sixteen Etchings.” Ebonized frame.

392—BECQUET. (“THE FIDDLER.”)

WEDMORE, No. 48.

Only state. On thin Japanese paper. Unsigned. Although a very fine and silvery impression, it is wiped a little too dry to bring out the full beauty of the plate. One of the “Sixteen Etchings.” Ebonized frame.

393—THE FORGE.

WEDMORE, No. 63.

Second state. With “the heavy cross lines in the right-hand upper corner.” On thin Japanese paper. Signed with Mr. Whistler’s  signature, probably printed by him. A superb im-  
pression. One of the “Sixteen Etchings.” Ebon-  
ized frame.

“The effect aimed at in this audacious dry-point is attained only in about half a dozen early impressions. They are generally charged heavily with bur. Mr. Avery has one; another, which was, perhaps, not wrongly described as ‘the finest taken,’ was bought at Mr. Anderson Rose’s sale for £11 11s. by Hogarth; and another at Sir William Drake’s sale for about £19.”—*Wedmore*, page 44.

394—*THE FORGE.*

WEDMORE, No. 63.

Second state. On laid paper. Unsigned. Very fine impression, more heavily inked than the preceding, and less brilliant in its contrast of light and shade. Ebonized frame.

395—*VAUXHALL BRIDGE.*

WEDMORE, No. 66.

Only state. On laid paper. Unsigned. Fine impression. White frame.

396—*WEARY.*

WEDMORE, No. 83.

Only state. On old Japanese (or Chinese?) paper, laid into Imperial Japan paper. Signed, in pencil, at the bottom of the plate to the right, "*Whistler*"; a little further to the right, higher up the plate, it is again signed, this time with Mr. Whistler's  signature. Printed by Mr. Whistler. An impression  of the most exquisite beauty, not too heavily charged with ink, yet showing no deterioration from wear. Ebonized frame.

397—*BATTERSEA BRIDGE.*

WEDMORE, No. 141.

Trial proof. Unique. Before the monogram to the right. Undescribed by Wedmore. Printed by Mr. Whistler and signed with his  signature. On the back of the print is written, in  the autograph of the artist, "1st state. Only proof." A superb impression. Ebonized frame.

"One of the noblest, most spacious, most refined of Mr. Whistler's visions of the Thames."—*Wedmore*, page 67.

398—*NOCTURNE*.

WEDMORE, No. 150.

Trial proof, perhaps unique, undescribed by Wedmore. With two gondolas in the foreground to the left. Printed and signed by Mr. Whistler. On the back of the print is written, in the autograph of the artist, "*Trial proof. Early.*" On old, laid paper. A superb impression; but the "night effect on the wide waters," spoken of by Wedmore, is not visible in this state, which seems to be intended to represent early morning. One of the "Venice" set. Ebonized frame.

399—*THE DOORWAY*.

WEDMORE, No. 154.

First impression from the plate, "with much less work in the small spaces between the arches high on the house front." Signed by Mr. Whistler with his  signature. On the back of the print is written, in the  autograph of the artist, "*First imp.*" One of the  "Venice" set. Ebonized frame.

400—*CHELSEA RAGS.* (*LITHOGRAPH.*)

WAY, No. 22.

Executed in 1888. Published in the "Albemarle." The subject is a shop in Milman's Row, in the neighborhood of Chelsea. White frame.

## *LINE ENGRAVINGS*

### **LONGHI, GIUSEPPE**

"Longhi was a universal master."—*Charles Sumner.*

#### **401—MAGDALEN, READING.**

*From the painting by Correggio.*

**APELL,** No. 14.

Fourth state. On India paper. With the inscription and coat of arms, and with the retouch on the leaves of the book. A very fine impression. Engraved in 1809; of the size of the original in the Dresden Gallery. Oak frame.

"The figure is entirely worthy of Correggio; at the same time the many details in the landscape testify the hand of a skilful Netherlandish painter."

### **MELLAN, CLAUDE**

"Claude Mellan, more known as engraver than painter, and also author of most of the designs he engraved. His life, beginning with the sixteenth century, was protracted beyond ninety years, not without signal honor, for his name appears among the 'Illustrious Men' of France, in the beautiful volumes of Perrault, which is also a homage to the art he practiced."—*Charles Sumner*, "The Best Portraits in Engraving."

#### **402—THE SUDARIUM OF SAINT VERONICA.**

*Engraved from his own design.*

**MONTAIGLON,** No. 25.

Original impression. Has been slightly but skilfully repaired in several places. White mahogany frame.

"It is a Christ's head, designed and shaded, with his crown of thorns and the blood that gushes forth from all parts, by one single stroke, which beginning at the tip of the nose, and so still circling on, forms most exactly everything that is represented in this plate, only by the different thickness of the stroke, which, according as it is more or less swelling, makes the eyes, nose, mouth, cheeks, hair, blood and thorns; the whole so well represented and with such expressions of pain and affliction, that nothing is more dolorous or touching.

"This print is known as the 'Sudarium of St. Veronica.' Longhi records that it was thought at the time 'inimitable,' and was praised 'to the skies.' A traveller reported some time ago that it was the sole print on the walls of the room occupied by the director of the Imperial Cabinet of Engravings at St. Petersburg."—*Charles Sumner*, "The Best Portraits in Engraving."

### ORMSBY, W. L.

#### 403—DECLARATION OF INDEPENDENCE.

After the painting by John Trumbull. Fair impression.  
Slightly foxed. Gilt frame.

"It represents the Congress at the moment when the committee, who drew up the Declaration, advanced to the table of the President to make their report."

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

